

# Modern Language Notes

Volume XLII

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Number 5

## RECENT WORKS ON PROSE FICTION BEFORE 1800

I have been examining and comparing whatever has been published during 1925 and 1926 that would attract a student of prose fiction from its beginnings to the year 1800. The interest in this subject, as prose fiction is the leading type of literature in modern times, is fast growing. According to my records, doubtless not quite complete, there have been 88 new editions of old prose fictions, 181 "learned" articles on subjects within the field, and 61 books,—a total of 330 items. In other words, to over three hundred writers the study of prose fiction prior to 1800, and the publication of something concerning it, has recently been an important occupation; and the interest of the reading public has been judged sufficiently great to support production at this rate,—exceeding that of any previous biennium. There can be no doubt that the twentieth century strongly feels that the older stories have something to give it of peculiar value; for more and more it reads and discusses them. I rejoice in this general craving; but I feel impelled to question whether the publications that pretend to satisfy it are as good as they ought to be, and whether, before the state of scholarship in this field is sound, propaganda and reformation may not be needed.

Some of the recent work is of genuine value.<sup>1</sup> This is particularly true of studies on the prose fiction of the Dark Ages, the Middle Ages, and the Renaissance. On prehistoric prose fiction,

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Cruz, San Juan de la.—Obras. *Madrid*: Rivadeneyra, 1926. 852 pp. 5 ptas.

Epistolario español.—Colección de cartas de españoles ilustres antiguos y modernos, . . . por D. E. de Ochoa. Tomo II. *Madrid*: Hernando, 1926. 12 ptas. (B. A. E., LXII.)

Estébanez Calderón, S.—Escenas andaluzas. *Madrid*: Hernando, 1926. 389 pp. 5 ptas.

Galland, J. S. and Brenes Mesén, R.—Elementary Spanish reader. *New York*: Century, 1926. 236 pp. \$1.25.

Ganivet, A.—El escultor de su alma. *Madrid*: Beltrán, 1926. 124 pp. 3 ptas. (Obras completas, V.)

García Villada, Z.—La vida de los escritores españoles medievales. [Conferencia dada en el Centro de Intercambio Intelectual Germano-Español, V.] *Madrid*: Blass, 1926. 20 pp.

Goicoechea, A.—Ensayos críticos. *Madrid*: Ed. Voluntad, 1926. 361 pp. 6 ptas. (Obras completas, IV.)

Hall, G.—All Spanish Method. *New York*: World Book Co., 1926. xii + 451 pp. \$2.00. (New-World Spanish Series.)

Jiménez Catalán, M.—Memorias para la Historia de la Universidad literaria de Zaragoza. *Zaragoza*: Tip. "La Académica," 1926. 582 pp.

Kurz, H. and Wofsy, S. A.—Comedias y juegos. *New York*: Century, 1926. 159 pp. \$1.25. (Century modern language ser.)

Laurencín, Marqués de.—Don Agustín Montiano y Luyando, primer director de la Real Academia de la Historia. *Madrid*: Tip. Revista de Archivos, 1926. 369 pp. 15 ptas.

Lucas, Obispo de Tuy.—Crónica de España. Primera edición del texto romanceado, conforme a un códice de la Academia, preparada y prologada por don Julio Puyol. *Madrid*: R. A. de la Historia, 1926. xxxvi + 473 pp.

Maestre, E.—La hija del usurero. Ed. by A. R. Seymour. *New York*: Century, 1926. 235 pp. \$1.25.

Medina, J. T.—Escritores americanos celebrados por Cervantes en el Canto de Calfope. *Santiago (Chile)*: Ed. Nascimento, 1926. 93 pp.

Navas, Conde de las.—El chascarrillo andaluz. *Madrid*: Blass, 1926. 24 pp.

Penney, C. L.—Luis de Góngora y Argote. *New York*: Hispanic Society of America, 1926. 127 pp. \$1.50. (Hispanic notes and monographs: peninsular ser.)

Pérez Galdós, B.—Marianela. Ed. By J. P. W. Crawford. *Boston*: Ginn and Co., 1926. xi + 257 pp.

Rodó, J. E.—Motivos de Proteo. Quinta edición. *Barcelona*: Ed. Cervantes, 1926. 457 pp. 7.75 ptas.

—Nuevos motivos de Proteo. *Barcelona*: Ed. Cervantes, 1926. 84 pp. 3 ptas.

Rojas Zorilla, F. de.—Comedias escogidas. Ordenadas por Don Ramón Mesonero Romanos. *Madrid*: Hernando, 1926. xxiv + 600 pp. 12 ptas. (B. A. E., LIV.)

Ruiz, Juan.—Libro de Buen Amor. Ed. pról. y notas de A. Reyes. *Madrid*: Calleja, 1926. xv + 275 pp. 3.50 ptas.

Salaverría, J. M.—Retratos. Regoyos, Baroja, Unamuno, Ortega y Gasset, Bécher. *Madrid*: Espasa-Calpe, 1926. 253 pp. 4 ptas.

Sevilla, A.—Sabiduría popular murciana. Refranes comentados. *Murcia*: Nogués, 1926. 163 pp. 3 ptas.

Terrero, B. J.—Teatro de Venezuela y Caracas. *Caracas*: Lit. del Comercio, 1926. 191 pp.

Tirso de Molina.—El burlador de Sevilla. *Madrid*: Hernando, 1926. 190 pp. 0.60 ptas. (Biblioteca Universal, CV.)

—El burlador de Sevilla. Los amantes de Teruel. Amar por señas. *Valencia*: Prometeo, [1926]. 237 p. 2 ptas.

Vaillant, R. E. G.—Concepción Arenal. *New York*: Columbia Univ. Press, 1926. 190 pp. \$2.

Valdés, Juan de.—Diálogo de Doctrina Cristiana. Reproduction en facsimile de l'exemplaire de la Bibliothèque National de Lisbonne (ed. d'Alcalá, 1529) avec une introduction et des notes, par M. Bataillon. *Coimbra*: Imp. da Universidade, 1925. 319 pp.

Valera, J.—Miscelánea. Vol. III. *Madrid*: s. i., 1926. 256 pp. 4 ptas. (Obras completas, II.)

Valle Inclán, R. del.—Tablado de Marionetas para educación de Príncipes. *Madrid*: Rivadeneyra, 1926. 337 pp. 5 ptas. (Opera Omnia, X.)

Vázquez, H.—Jesu-Cristo. Apunte sobre la Ortografía de este Sagrado Nombre. *Cuenca (Ecuador)*: Imp. del Clero, 1926. 23 pp.

Vega, Lope de.—Colección escogida de obras no dramáticas, de . . . por D. C. Rosell. *Madrid*: Hernando, 1926. xvi + 568. 12 ptas. (B. A. E., XXXVIII.)

Velázquez de Velasco, A.—La Lena. *Valencia*: Prometeo, [1926]. 224 pp. 2 ptas. (Clásicos españoles.)

Vergara, G. M.—La poesía popular madrileña y el pueblo de Madrid. *Madrid*: Hernando, 1926. 52 pp. 1 pta.



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i. e., folklore, experts have produced general studies such as Malinowski's *Myth in Primitive Psychology* and Kaarle Krohn's *Die Folkloristische Arbeitsmethode*, as well as special studies on the folklore of Armenia, Africa, Greece, Greenland, and Siberia.<sup>2</sup> J. K. Wright's well documented survey, *The Geographical Lore of the Time of the Crusades* should not be overlooked, as it furnishes a new means of ascertaining what is fabulous in medieval tales like *Prester John*. In that curious and sometimes beautiful branch of the historical romance, the legends of the saints, scholarly work has been done on Barlaam and Josaphat, the Hairy Anchorite, St. George, St. Anthony of Padua, Sts. Marcellinus and Peter, St. Guthlac, St. Martin, St. Edmund, St. Anna, and St. Patrick.<sup>3</sup> Especially valuable among these is Professor Irene McKeehan's *St. Edmund*, combined with her Chicago doctoral dissertation on *Some Relationships between the Legends of British Saints and Medieval Romance*.<sup>4</sup> Scholarly too are the studies of other legends, like those of The Four Daughters of God, Adam and Eve, Glastonbury, the Sparrows of Cirencester, William Rufus, and Henry Plantagenet.<sup>5</sup> The new edition of Alban Butler's *Lives of the Saints*, drastically corrected by Father Thurston, will be very useful for the discovery of fiction in the original legends.<sup>6</sup>

<sup>2</sup> Rasmussen, Knud, *Myter fra Grönland*.—Bodding, P. O., *Santal Folk Tales*.—Coxwell, C. F., *Siberian Folk Tales*.—Nilsson, M. P., *History of Greek Religion*.

<sup>3</sup> Harris, Rendel, *Barlaam and Joasaph*, *Bull. Rylands Libr.* (1925).—Williams, C. A., *Hairy Anchorite*, *Univ. Ill. Studies* (1925).—Padelford, F. M., *St. George*, *S. P.* (1926).—Gilliat-Smith, E., ed. *St. Anthony of Padua*.—Wendell, B., transl., *Marcellinus and Peter*.—Kurtz, B. P., *St. Anthony to St. Guthlac*, *Univ. Cal. Publ.* (1926).—Gerould, G. H., *Aelfric's St. Martin*, *J. E. G. P.* (1925).—Foerster, M., *St. Anna*, *Festschrift J. Hoops* (1925).—Slover, C. H., *William of Malmesbury's Life of St. Patrick*, *Mod. Phil.* (1926).

<sup>4</sup> *Univ. Col. Studies* (1925); and *Abstracts of Theses, Chicago, Humanistic Series* (1926).

<sup>5</sup> Traver, Hope, *The Four Daughters of God*, *P. M. L. A.* (1925).—Baldwin, E. C., *Paradise Lost and the Apocalypse of Moses*, *J. E. G. P.* (1925).—Robinson, J. A., *Two Glastonbury Legends* (1926).—Krappe, A. H., *The Sparrows of Cirencester*, *Mod. Phil.* (1925).—Krappe, A. H., *William Rufus*, *Neophilologus* (1926).—Moore, O. H., *Henry Plantagenet*, *Ohio State Studies* (1925).

<sup>6</sup> Cf. Father Thurston's *Fact and Legend in Hagiography*, in *Studies: an Irish Quarterly* (Sept. 1925).



Even in the older field, however, there are signs of danger. Take three of the *Broadway Translations*. Here is a series which the publishers advertise as "complete and definite" editions. By providing introductions and notes they try to give the volumes a scholarly and up-to-date appearance. Their circulars and their salesmen press them upon the college public. The ordinary New York, Chicago, and London weekly reviewer speaks of them in terms like these,—“outstanding examples of what can be produced by scholarly editors finding pleasure in their work and encouraged by publishers of a scholarly mind.” In three of the editions, these pretensions are more or less false. The *Tibetan Tales* is a reprint, including the preface, of Ralston's edition of 1871. In the footnote on the tale of Griselde, Reinhold Köhler is given as if the latest authority. He was,—fifty years ago. The second, a translation of Don Juan Manuel's *Lucanor*, is confessedly a reissue of the edition of 1868, retaining the old notes, and making only slight additions. And the edition of the *Gesta Romanorum* is a reprint, without warning, of Dr. E. A. Baker's edition of 1905, the only change being that the words “May, 1905” have been deleted. It would have been honest to let them stand. To realize what such editions should be, turn to *Märchen des Mittelalters*, edited by Albert Wesselski, one of the leading experts in medieval lore; with its preface and notes abreast of the latest scholarship, an honest and learned book—and inexpensive withal. Compare his annotations on stories which occur in the *Lucanor* and the *Gesta* with the poor notes in the Broadway editions. Or contrast with them even the less pretentious *Sagen und Geschichten aus dem alten Frankreich und England*, by the Schwartzkopfs, with its thoroughly sound text and instructive illustrations. In Germany and in France, the leading publishers know who the scholars in special fields are, and do not foist yark't-up works upon the public.

1475-1600.—For the first of the modern periods, good new bibliographies have appeared, including check lists from the Newberry and the New York Public Libraries, as well as valuable surveys by Hardin Craig and Paul Van Tieghem.<sup>7</sup> In our field as in its titular one, Sugden's *Topographical Dictionary to Shakespeare* will be use-

<sup>7</sup> Craig, Hardin, *Recent Literature of the English Renaissance*, S. P. (1926).—Van Tieghem, P., *Précis d'histoire littéraire* (1925).



ful. The same may be said of H. L. Plomer's books on Caxton and Wynken de Worde, despite his tendency to avoid difficulties. The best book on Caxton as a man of letters, however, is now Professor Nellie Aurner's. She accurately describes his works, reprints all the important passages in which he sets forth his aims as translator and editor, and reveals him as one of the most beneficent and enduringly influential literary dictators. Concerning Tiptoft's version of Bonaccorso's *De Vera Nobilitate*, which Caxton published, there is new information in A. W. Reed's *Early Tudor Drama. Guillaume de Palerme*, of which there was a prose version c. 1500, extant only in a fragment, is studied by Professor McKeehan as a typical "best seller."<sup>8</sup>

Father Pompen has discovered that the prose translation of the *Ship of Fools* was made from the French. N. H. Clement's study of the influence of the Arthurian romances on Rabelais shows that one of Rabelais' chief intentions was to ridicule romances,—a point which, in view of *Don Quixote* and *Joseph Andrews*, suggests that parody is a very important motif of great fiction. There have been valuable disclosures concerning the translators Anthony Munday and Bartholomew Yong.<sup>9</sup> Those interested in Sir Thomas North's *Philosophy of Doni*, will appreciate the value of the ingenious reconstruction of the oldest form of the *Panchatantra* by Professor Egerton. Van Doren's edition of *Lazarillo* is superfluous, and the *Broadway Bandello* is, without saying so, a reissue of the Tudor edition. Good new editions have, however, been made of Caxton's *Order of Chivalry* (the framework of which is fiction), the early *Arcadia*, the *Amorous Fiametta*, *Faustus*, and Middleton's *Chignon of England*, though the introduction to the last may be charged with neglecting the folklore sources. Sir Israel Gollancz's *Hamlet* is especially admirable. A curious phenomenon is the sudden enthusiasm in France for Thomas Deloney,<sup>10</sup> but there the old error in the *D. N. B.* that he was from Norwich persists. The *Broadway* text of Heliodorus, a modernization of Underdowne, may be justifiable; but I prefer

<sup>8</sup> P. M. L. A. (1926).

<sup>9</sup> Hayes, G. R., *Munday, Library* (1925).—Harrison, T. P., *Yong, M. L. R.* (1926).

<sup>10</sup> Chevalley, Abel, *Thomas Deloney* (Paris, 1926). Also translations, *Jack de Newbury*, and *Thomas de Reading*, by the same hand.



Saintsbury's inexpensive and unaltered reprint. The *Seven Champions of Christendom* has been revamped for the nursery.

The main instance of amateurishness in this period, is an edition of the *Fifteen Joys of Matrimony* by the litterateur Richard Aldington. His pleasant disclaimers of sufficient knowledge to discuss the problem are modest, but publishers should not commit such work to untrained hands; and reviewers should not condone incompetence by twaddling about "Mr. Aldington's scholarly introduction." The "List of Books Consulted" omits the most important article on La Sale,—Allison Peers's. Mr. Aldington earnestly desired to produce a translation which should recapture the spirit of the original by being "archaic, quaint, racy, outspoken, inelegant, occasionally involved, and occasionally a little illogical and wandering, but amusing by these very divergencies from modern standards"; but he did not know that just such a translation, a better one than his self-conscious archaizing could create, already existed in Dekker's "Bachelor's Banquet," which is what he should have edited.

SEVENTEENTH CENTURY.—The study of seventeenth century prose fiction has been facilitated by lists of the libraries of Robert Burton and Samuel Pepys, by Gwendolyn Murray's *Bibliography of Character Books*, and by R. S. Crane's admirable critical list of recent publications.<sup>11</sup> Some articles on continental novelists have important bearings upon the history of English fiction. Jean Cazenave's *Le Roman hispano-mauresque en France* shows the influence of Hita on Scudéry, La Fayette, Villedieu, and other authors much translated into English.<sup>12</sup> Two of the studies of Cervantes are especially praiseworthy,—G. T. Northup's "Cervantes' Attitude towards Honor," which shows him loyal to the code at its best, but rejecting its silliness and cruelty; and H. B. Lathrop's "In Praise of Cervantes," which skillfully discloses the mellowing influence of "Don Quixote" upon the English masters.<sup>13</sup>

Of *The Humorous and Satirical Works* of Quevedo, which were widely read in England in the seventeenth century, there has

<sup>11</sup> Crane, R. S., *English Literature* (c. 1660-1800), a *Current Bibliography*, *Phil. Quart.* (1926).

<sup>12</sup> *Rev. Litt. Comp.* (1925).

<sup>13</sup> Northup, *Mod. Phil.* (1924).—Lathrop, in *Essays Barrett Wendell*.



appeared an excellent edition by Charles Duff in the *Broadway Translations*. The contrast between Mr. Duff's edition, commanding the latest knowledge and that subsequently issued in Knopf's *Blue Jade Library* should prove instructive to young scholars. The Knopf edition is given every appearance of newness, but is really nothing but a reissue of the edition published in 1892. If any one doubts whether there is very much harm in this sort of quackery, let him observe that the introduction retains Henry Edward Watts's old argument, which no scholar now regards as tenable, that Hurtado de Mendoza was the author of *Lazarillo*.

The reissue of the first complete translation (1620) of *The Decameron* is useful, and H. Ashton's edition of the *Princess of Cleves* (*Broadway Translations*) is excellent. Attention should be called to the reissue in French of a contemporaneous criticism of this masterpiece, by Valincour, which makes accessible an important document in the history of criticism of prose fiction.

Various genial traits of John Bunyan have recently been disclosed, to the surprise of those who have not seen the old British Museum drawing of his cavalier-like person, and of those who think all Puritans unhappy. Another copy of his rare *Book for Boys and Girls* has appeared. Harold Golder, in a scholarly article with what seems to me a slightly misleading title, *John Bunyan's Hypocrisy*, demonstrates his apparently inconsistent interest in chivalric fiction and in fairy tales.<sup>14</sup>

C. A. Moore has established the facts concerning John Dunton's *Second Spira*, and in England a pamphlet of extracts from his work has been published, entitled *Exploits and Wonders*. F. C. Green in a cautious and convincing article persuades us to believe that Lavergne de Guilleragues fabricated the *Letters of a Portuguese Nun*.<sup>15</sup> A fabricator on a large scale, whose works are of great importance to the student of Defoe, is authoritatively studied in Benjamin M. Woodbridge's book, *Gatien de Courttilz*. English translations of various works by Courttilz appeared in 1686, 1695, 1696, and 1700. His possible influence upon Defoe seems to me a most interesting and promising subject for investigation.

<sup>14</sup> *No. Amer. Rev.* (1926).

<sup>15</sup> Moore, in *S. P.* (1925).—Green, in *M. L. R.* (1926).



EIGHTEENTH CENTURY.—There has been rescued from oblivion what was a powerful influence,—i. e., certain now forgotten French novels. Translations in sumptuous editions have been issued of Crébillon, Prévost, Bibbiena, La Morlière, Fromaget, Boufflers, Diderot, La Clos, and Cazotte. Although the incentive to publication of these boudoir novels is probably to pander to the Satanism of Belgravia and the Phallicism of Greenwich Village, the accessibility of such novels, and the appearance of a work of popularization like Palache's book on Crébillon, La Clos, etc., will help those who are seriously trying to understand the taste in fiction of an age which delighted in them and, I believe, widely imitated them. Even more helpful is the progress towards the writing of a sound history of French fiction which is being made in the articles of F. C. Green, Van Roosbroeck, and Schinz.<sup>16</sup> The English social background has been studied in competing and complementary articles by Mr. A. S. Collins, Miss Helen Hughes, and Professor Schücking, on the nature of the middle-class reading public.<sup>17</sup> Of wide importance to students of comparative literature are the published lectures of Professor Prinsen of Amsterdam, *De Roman in de Achtiende Eeuw in West-Europa*. A third of this survey sketches the intellectual literary background of the century; the rest, about 375 pages, discusses the chief French, English, German, and Dutch novels, to the number of over 100, and especially their international relationship. It is valuable as a descriptive compendium, with extensive quotations in the original tongues. In other words, as a competent introductory survey. It should be translated. Until it is, we shall have the preposterous situation that most of those who can read Dutch do not greatly need the survey, whereas those who require it cannot read it.

In English, the Shakespeare Head edition of Fielding provides inexpensively a scholarly text of the great novels. Certain novels of other authors, which were out of print and therefore neglected, have been reissued, in some cases for the first time in more than

<sup>16</sup> Green, in *M. L. N.* and *M. L. R.* (1925).—Van Roosbroeck, *M. L. N.* (1925).—Schinz, *M. L. N.* (1926).

<sup>17</sup> Collins, *Rev. Engl. Stud.* (1926).—Hughes, *J. E. G. P.* (1926).—Schücking, L. L., *Deutsche Vierteljahrschrift für Literaturwissenschaft* (1926).



a century. We now have again *Peter Wilkins* and *Pompey the Little* and *The Spiritual Quixote* and Walpole's *Hieroglyphic Tales*; and though they have usually no editorial matter worth mentioning, the texts themselves are welcome. We also have an edition, curtailed, of the love letters of the sentimental Mary Hays, who became the revolutionary author of that noteworthy novel *Emma Courtney* (1796). We have Holcroft's *Memoirs*, edited by Capt. Elbridge Colby, who sometimes gives what Hazlitt had omitted,—autobiographical passages from Holcroft's novels. I wish that Capt. Colby did not think so contemptuously of those novels, which are so rare and historically so significant; for he is the specialist best equipped to give us the editions of *Anna St. Ives* and *Hugh Trevor* that we need. To conclude the roll of the important reissues, I must mention the editions of those criminal biographies which latterly have come forth as it were in a general jail delivery,—Alexander Smith's *History of the Most Notorious Highwaymen*, Charles Johnson's *History of the Pirates*, and the *Complete Newgate Calendar*,—works rich in fiction and much pilfered from by novelists.

The best of the meritorious special studies is *Swift: les Années de Jeunesse, et le 'Conte du Tonneau'* by Dr. Emile Pons of Strasbourg, a brilliant disciple of Professor Cazamian. It is the first volume of three which are likely to constitute the authoritative work on Swift for our time. Of course it is not faultless. R. F. Jones's investigations on *The Battle of the Books* should have been used; and Gueckel and Guenther's new study of Swift's reading will supply omissions; but the deficiencies in Dr. Pons's first volume may readily be made up for in his second. In general this work is an honor to our profession and a model. Here is what we strive toward,—the erudition which ascertains the many complicated facts bearing on a subject, and the scholarship which perceives what are the important objects for inquiry, which analyzes the meaning of the evidence, and which soundly judges its relative and absolute value. Particularly noteworthy is the foundation of Dr. Pons's study,—a one hundred page critical history of the previous biographies and criticisms of Swift, which are shown to be shallow and partial. I feel that I may also praise highly, though not quite so highly, Frederic T. Blanchard's *Fielding the Novelist*, a study of his fame from his day to our own. This work



of over 600 pages is a weighty contribution to the history of the criticism of prose fiction, one of the most neglected branches of our subject, and it is to be hoped that its publication will encourage research in the history of the criticism of the other great novelists; for the life of a masterpiece after its creation is no less interesting than its conception, and is perhaps even more important to our understanding of its value to us. Professor Blanchard has industriously gathered all the hundreds of criticisms of Fielding, and has arranged them perspicuously with plentiful quotations and bibliographical data. The defect of the book is hero-worship of Fielding; to Professor Blanchard, it seems, a critic is a good critic in proportion to the degree of his praise of Fielding, and one who says a good word for Richardson is thereby self-condemned. But, despite this bias, the volume is admirably useful as a careful historical record.

Some works of smaller ambition and scope than those of Pons and Blanchard deserve honorable mention because of their sound method and real service,—Teerinck's edition of *The History of John Bull* with its ascription of the authorship to Swift, who now appears to be possibly entitled at least to share the authorship with Arbuthnot; H. C. Hutchins' painstaking and costly investigation of the first editions of *Robinson Crusoe*; Noyes's annotated collection of Smollett's letters, the first worthy of the name; H. S. Buck's *Study in Smollett, chiefly 'Peregrine Pickle'*; Miss Balderston's revelation of the unreliable fashion in which Goldsmith's biography was huddled together, Anton Kippenberg's solution of the problem of the first English translation of Goethe's *Werther*; <sup>18</sup> and finally two new editions—Follet's edition of Fielding's *Jonathan Wild*, and especially Pattee's of Brown's *Wieland*, of which more presently.

The rest of the eighteenth century items are, it seems to me, mostly so unpretentious and mediocre that they can do no harm. Some, however, are so bad as to be deleterious to our standard of scholarship if passed over in silence. It seems to me damaging to scholarly standards that a great university, which has moreover contributed unusually much to research in eighteenth century prose fiction, should now set the poor example of publishing a

<sup>18</sup> *Jahrbuch der Sammlung Kippenberg* (Leipzig, 1925).



thesis like Benjamin Bissell's *The American Indian in the English Literature of the Eighteenth Century*. Here we have the sort of thing that the leaders among our scientific colleagues are beginning to protest against,—the mere collecting and describing of phenomena without eliciting therefrom a new law or new meaning. It ought to be unnecessary to say that to do what Mr. Bissell did in composing his chapter on novels, viz., to find the novels which have Indians in them, and to describe their contents, or, in other words, to play a game of Hide and Go Seek, is not to be engaged in scholarly research.

Bored and depressed by such work, because it lacks ideas, I am almost ready to prefer treatises which have any kind of ideas, even mad ones. To this class, where there is a strong interest in values, though apparently little capacity in judging them, belong such writings as Mr. George Parker's *Allegory of 'Robinson Crusoe,'* which with maniacal earnestness would persuade you that the cannibal feast symbolized the party struggles around Queen Anne's death bed, and that Crusoe's goats were meant to signify Defoe's works. Here too belong all the Freudian ebullitions, particularly Dr. A. De Froe's, of Amsterdam, *Laurence Sterne and his Novels, studied in the Light of Modern Psychology*. "Instead of being squeamish," Dr. de Froe ingratiatingly explains, "and trying to pass by obscene passages as much as possible, I shall have to emphasize them. I shall have to give, name, define, and explain bawdy words and ribald thoughts . . . I shall have to hunt up the passages, not only where Sterne is obviously but also where he is covertly lascivious; and shall have to prove that descriptions that look innocent, are downright lewd." Upon Elinor Glyn's *Philosophy of Love* he leans as an authority,—which strikes me as strange as the inclusion of Webster's Dictionary in his bibliography. The line, "I can't get out, I can't get out," is the betrayal of "a human soul that is fettered by his sexual cravings." Thus passages which to no healthy mind would suggest the pornographic are often perverted by this modernist of old Amsterdam.

A large number of the articles and books suffer from lack of knowledge of what has previously been done on the subject; in some cases this ignorance is simply ruinous, as in the case of Dr. Andreae's *The Dawn of Juvenile Literature in England*. It is pitiable to think of the patient work done in 1925 in this study



which would have been spared if the author had known Miss Florence V. Barry's *A Century of Children's Books*, and of how much further, on the basis of Miss Barry's pioneer work, the investigation might have been pushed. As it is, Dr. Andreae's work is almost entirely superfluous.

Another amazing disregard of predecessors is shown by Dr. Ford K. Brown in his handsome volume, *The Life of William Godwin*. Incredible as it may seem, Dr. Brown totally ignores all the modern scholarly studies of Godwin,—the two French works, by Gourg and by Roussin, the German work on Godwin's novels by Meyer, and the studies by the American scholar B. S. Allen, each of which would have supplied serious deficiencies in his knowledge. It is a bitterly disappointing performance, as the work done on the subject during the last two decades had prepared the way for a fully satisfactory treatment. Dr. Brown neglects the inner life of Godwin, and neglects the novels, although the fact that Godwin wrote *Caleb Williams* is one of the two principal reasons why anybody should write a biography of him. Even the editing of the letters is careless; for example, where Godwin writes "woman stands in need of man's science and information to furnish to her resources," Dr. Brown prints "of calmness and information to furnish her with resources."

A really shocking example of amateurishness is Lewis Melville's *Life and Letters of Tobias Smollett*, which, besides dealing only with the externalities of its subject, is swarming with textual errors, and which omits the most important letter that Smollett ever wrote. If such a book had been written about anyone as eminent as a dramatist or poet as Smollett is as a novelist, it would not have been accepted. It is another illustration that among readers for publishers, as elsewhere, the standards in the field of prose fiction are much lower than in any other important branch of literary knowledge.

A shrewd New York publisher has put forth a series called *The Rogue's Bookshelf*. In the usual catchpenny way he has committed the writing of the introduction not to scholars who know something about the books, but to literati whose names on a title page are believed to have a selling value. Accordingly *Caleb Williams* falls into the hands of Van Wyck Brooks, who has nothing of value to say concerning it, and who omits Godwin's own



prefaces, which are the best possible introduction to an understanding of the novel. *Ferdinand, Count Fathom* is given in charge of Ernest Boyd, who has no information concerning Smollett's purposes in writing it, but harps upon its coarseness and indecency, and opines, of course without the slightest documentation, that the early Victorians must have tried to suppress it, which happens to be untrue. Fielding's *Jonathan Wild* is delivered over to John Macy, who guesses that Fielding wrote it because we all adore scoundrels, but who cannot tell us the real circumstances under which Fielding was moved to create it. His amateurish edition should be contrasted with Wilson Follett's, which really furnishes a reader the information needed nowadays for intelligent enjoyment. Ernest Brenecke, Jr., tries to introduce Brackenridge's *Modern Chivalry*, but again without the proper professional equipment. The series thus amateurishly edited includes one work which promises well,—*Moll Flanders*, edited by Dr. G. H. Maynadier; but this, though announced in such a fashion as to lead the public to believe it a new work, I discover to be merely a reprint, introduction and all, from the old plates of an edition of 1903,—in other words a piece of quackery.

Another outrage was the pretentious publication by Constable of a three guinea edition of *Robinson Crusoe* which professed to be printed from the first edition, but which really is from the third edition of volume one and the second edition of volume two. What a contrast to turn to a genuinely professional and expert piece of work like Profesor Pattee's edition of Brockden Brown's *Wieland*, with its carefully selected and proof-read text, command of the literature of the subject, and an introductory account of the creation of the work which enables one to read it with sympathy and understanding! But such editing is a rare exception. Most publishers do not yet know how to obtain it.

It seems to me that I am not an alarmist in maintaining that scholars in prose fiction are in danger of missing a great opportunity. The public has never been so eager to become acquainted with the masterpieces and the history of prose fiction as now, and it is being fubbed off with quackery and amateurishness. We should seek every opportunity to denounce pitilessly the charlatanry which is ruining the subject. We should press forward the publishing of topical bibliographies, so that research may pro-



gress without the waste of futile repetition. We should issue authentic texts, attractive to the general public, but edited by professional scholars. And instead of being content with biographies dealing with mere externalities, we should try to recreate also the inner life of the masters of prose fiction. In such matters, as usual, the interests of the true scholar and the cultured public are identical.

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ERNEST BERNBAUM.

### THE COMEDY *LINGUA* AND DU BARTAS' *LA SEPMAINE*

It has not been pointed out that Thomas Tomkis' comedy *Lingua* (pr. 1607) contains a number of passages borrowed from several famous poems of his day. In another place I have shown the influence of the *Faerie Queene* on *Lingua*.<sup>1</sup> Here I wish to indicate Tomkis' indebtedness in *Lingua* to Du Bartas' *La Sepmaine*; and, in the light of this, to suggest a different interpretation for the obscure, topical and personal allusions that Professor G. C. Moore Smith has noted in this play.

First as to Tomkis' indebtedness to *La Sepmaine*. At times he borrows from this poem extensively; at other times he confines his borrowings to single lines or phrases. The most extensive instance of his borrowing from Du Bartas is in the long soliloquy, a free translation, in changed order, of thirty lines in Du Bartas, that Somnus addresses to the Senses lying about him bound by "cords of sleep" (V, xvi):<sup>2</sup>

1 Loe here the Senses late outrageous,  
All in a round together sleepe  
like friends,  
For there's no difference twixt  
the King and Clowne,  
The poore and rich, the beautifulous  
and deformed,

1 O douce Nuict, sans toy, sans  
toy l'humaine vie  
Ne seroit qu'un enfer, où le  
chagrin, l'enuie,  
La peine, l'avarice, & cent  
façons de morts  
Sans fin bourelleroient & nos  
coeurs & nos corps.

<sup>1</sup> See *The Comedy 'Lingua' and the 'Faerie Queene,'* in *MLN*, March, 1927.

<sup>2</sup> This and other passages quoted from *Lingua* are from the Farmer facsimile edition of the 1607 quarto.



- 5 Wrapt in the vaile of night,  
and bonds of sleepe;  
Without whose powre, and  
sweete dominion,  
Our life were Hell, and pleasure  
painfulnesse,  
The sting of enuie, and the  
dart of loue,  
Auarice talons, and the fire of  
hate,
- 10 Would poison, wound, distract,  
and soone consume,  
The heart, the liuer, life and  
minde of man.  
The sturdie Mower, that with  
brawnie armes,  
Wieldeth the crooked sithe, in  
many a swathe,  
Cutting the flowrie pride on  
the veluet plaine,
- 15 Lies downe at night, and in the  
weary folds  
Of his wiues armes, forgets his  
labour past;  
The painfull Marriner, and  
carefull Smith,  
The toying Plowman, all Ar-  
tifiers,  
Most humbly yeeld to my  
dominion;
- 20 Without due rest, nothing is  
durable.  
Loe thus doth *Somnus* conquer  
all the world  
With his most awfull wand,  
and halfe the yeare  
Raignes ouer the best and  
proudest Emperours.  
Onely the nurlings of the  
Sisters nine,
- 25 Rebels against me, scorne my  
great command:  
And when darke night from her  
bedewy wings,  
Drops sleepeie silence to the  
eyes of all,
- 5 O Nuiet, tu vas ostant le  
masque & la feintise,  
Dont sur l'humain theatre en  
vain on se desguise  
Tandis que le iour luit: ô  
Nuiet alme par toy  
Sont faits du tout esgaux le  
bouuier & le Roy,  
Le pauvre & l'opulent, le Grec,  
& le Barbare,
- 10 Le luge & l'accusé, le sçauant  
& l'ignare,  
Le maistre & le valet, le dif-  
forme & le beau.  
Car, Nuiet, tu couures tout de  
ton obscur manteau.  
Celui qui condamné pour quel-  
que enorme vice  
Recherche sous les monts l'a-  
morce d'auarice,
- 15 Et qui dans les fourneaux,  
noirci, cuit & recuit  
Le soulfre de nos coeurs, se  
repose la nuit.  
Celui qui tout courbé le long  
des riués, tire  
Contre le fil du fleuve vn tra-  
fiquier nauire,  
Et fondant tout en eau, rem-  
plit les bords de bruit,
- 20 Sur la paille estendu, se repose  
la nuit.  
Celui qui d'vne faulx mainte-  
fois esmoulue  
Tond l'honneur bigarré de la  
plaine velue,  
Se repose la nuit: & dans les  
bras lassez  
De sa compagne perd tous les  
trauaux passez.
- 25 Seuls, seuls les nourrissons des  
neuf doctes pucelles,  
Cependant que la nuit de ses  
humides ailes  
Embrasse l'Vniuers, d'vn tra-  
uail gracieux



They onely wake, and with  
vnwearied toile,  
Labour to finde the *Via lactea*,  
30 That leads to the heauen of  
immortallitie;  
And by the loftie trowing of  
their minde,  
Fledgd with the feathers of a  
learned muse,  
They raise themselues vnto the  
highest pitch,  
Marrying base earth, and heau-  
en in a thought;  
35 But thus I punish their re-  
bellion,  
Their industrie was neuer yet  
rewarded;  
Better to sleepe, then wake and  
toile for nothing.<sup>3</sup>

Se tracent vn chemin pour  
s'enuoler aux cieux.  
Et plus haut que le ciel d'vn  
• vol docte conduisent  
30 Sur l'aile de leurs vers les  
humains qui les lisent.<sup>4</sup>

In his borrowing from Du Bartas' apostrophe to night, Tomkis follows his source more closely than is his normal practice.<sup>5</sup> His usual method of borrowing in the verse passages of *Lingua*, as illustrated in Lumen's description of light (III, vi) from Du Bartas' account "de l'excellente vtilité de la lumiere,"<sup>6</sup> is, also, to restrict his verbal borrowings to a much smaller compass.

In contrast with his practice of introducing verbal borrowings in the verse passages of *Lingua*, in the prose passages of the play Tomkis introduces borrowed material with the greatest freedom of expression and of arrangement. A prose passage in *Lingua* of considerable length, that borrows from Du Bartas' account "de l'excellence de la parole," illustrates this. This passage (III, v) is

<sup>3</sup> The lines of the soliloquy in *Lingua*, 1-11, 12-19 and 24-35, correspond in *La Sepmaine* to lines 1-12, 13-24 and 25-30, with omissions, additions and rearrangement of material.

<sup>4</sup> *La Sepmaine*, 1581, p. 19, line 24, to p. 20, line 25.

<sup>5</sup> A comparison of Tomkis' rendering of this passage with J. Sylvester's translation of the same passage reveals Tomkis' translation to be an independent rendering of the French text.

<sup>6</sup> *La Sepmaine*, 1581, p. 18, line 26, to p. 19, line 7. See also *ibid.*, p. 195, lines 1-24, and p. 198, line 29, to p. 199, line 5, for other passages in Du Bartas that influenced to a less degree parts of Visus' description of his "house and instrument" (III, vi), and Tactus' description of his "instrument of instruments, the hand" (IV, vi).



made up of two speeches by *Lingua*, in which we learn of the "profitable services" that she has undertaken for Queen *Psyche*, together with interjected comments by *Memory* and *Anamnestes*. These comments by *Memory* and *Anamnestes* are included in the following passage because of their bearing upon the topical allusion in *Lingua*'s first speech:

*Com. Sen.* But what profitable seruice, do you vndertake for our dread *Queene Psyche*?

*Ling.* O how I am rauisht to thinke how infinitely she hath graced mee with her most acceptable seruice. But aboue all (which you Maister Register may well remember) *when her highnesse taking my mouth for her instrument, with the Bowe of my tongue strooke so heauenly a touch vpon my teeth*, that shee charmed the very Tigers a sleepe, the lystning Beares and Lions, to couch at her feete, while the Hills leaped, and the woodes daunced, to the sweete harmony of her most Angelicall accents.

*Mem.* I remember it very well. *Orpheus* plaied vpon the Harpe, while she sange about some foure yeares after the Contention betwixt *Apollo* and *Pan*, and a little before the excoiation of *Marsyas*.

*An.* By the same token the Riuer *Alpheus*, at that time pursuing his beloued *Arethusa*, dischanel'd himselfe of his former course to bee partaker of their admirable consort, and the musicke beeing ended, thrust himselfe head-long into earth, the next way to followe his amorous Chase; if you goe to *Arcadia* you shall see his comming vp againe.

*Com. Sen.* Forward *Lingua* with your reason.

*Ling.* How oft hath her Excellencie imployed mee as *Imbassador* in her most vrgent affaires to forreigne Kings and Emperours, I may say to the Godds themselues. How many bloudlesse Battailles haue my perswasions attained, when the senses forces haue beene vanquished. Howe many Rebells haue I reclaymed when her sacred authority was little regarded, her Lawes (without exprobatation be it spoken) had beene altogither vnpublished, her will vnperformed, her illustrious deedes vnrenowned, had not the siluer sound of my trumpet filled the whole circuit of the Vniuerse with her deserued fame. Her *Citties* would dissolue, traffique would decay, friendshippes be broken, were not my speech the knot, *Mercury*, and *Mastique*, to binde, defende, and glewe them together. What should I say more; I can neuer speake enough of the vnspeakeable praise of speech, wherein I can find no other imperfection at all, but that the most exquisite power & excellency of speech cannot sufficiently expresse the exquisite power, and excellency of speaking.

The source of the italicised lines in the two speeches by *Lingua*



in the passage just quoted is found in the italicised lines in the following passage from Du Bartas, reciting, in the form of an apostrophe to the mouth, "l'excellence de la parole":<sup>7</sup>

*O bouche! c'est par toy que nos ayeuls sauvages,  
Qui, vagabons, viuoyent durant les premiers aages  
Sous les cambrez rochers, ou sous les fueilleux bois,  
Sans regle, sans amour, sans commerce, sans loix,  
S'enissans en vn corps ont habité les villes,  
Et porté, non-forcez, le ioug des loix ciuiles.  
O bouche! c'est par toy que les rudes esprits  
Ont des esprits scauans tant de beaux arts apais.  
Par toy nous allumons mille ardeurs genereuses  
Dans les tréblans glaçons des ames plus peureuses.  
Par toy nous essuyons des plus tristes les yeux.  
Par toy nous rembarrons l'effort seditieux  
De la bouillante chair, qui nuit & iour se peine  
D'oster & throne & sceptre à la raison humaine.  
Nos esprits ont par toy commerce dans les cieus.  
Par toy nous appaisons l'ire du Dieu des Dieux,  
Enuoyant d'ici bas sur la voute estoilee,  
Les fideles souspirs d'vne oraison zelee.  
Par toy nous fredonnōs du Tout-puissant l'honneur:  
Nostre langue est l'archet, nostre esprit le sonneur,  
Nos dents les nerfs batus, le creux de nos narines  
Le creux de l'instrument, d'où ces odes diuines  
Prenent leur plus bel air, & d'vn piteux accent  
Desrobent peu à peu la foudre au Tout-puissant.*

The words underscored above in the first speech of *Lingua's*, which repeat substantially the line and a half underscored near the end of the passage just quoted from Du Bartas, throw new light on the topical and personal allusions in this speech of *Lingua's* and in the two following speeches, by Memory and Anamnestes.

Professor G. C. Moore Smith has suggested that the occasion, when Queen Psyche "infinitely . . . graced me [*Lingua*] with her most acceptable service," was "when the University officially visited the Queen's Court at Audley End on Sunday, July 27, 1578, and 'when the Oracion [of the Public Orator] was ended, she rendryed and gave most hartie thanks, promising to be mindful of the Universitie and so . . . departed out of the

<sup>7</sup> *La Sepmaine*, 1581, p. 197, line 8, to p. 198, line 3.



chambre.'"<sup>8</sup> This identification of Queen Psyche as Queen Elizabeth, however, although it agrees with the identification of Alpheus as Sir Philip Sidney, offers a difficulty, that Professor Moore Smith has recognized, in his tentative suggestion of Orpheus as Spenser.

Queen Psyche, however, is probably not to be identified here or elsewhere in the play with an historical character. She has, as has each of the characters in the play, an allegorical interpretation, and is not to be confused with Orpheus, Alpheus and the other figures of classic myths whose names are employed in the play only in this passage, as a means of concealing the identity of the persons referred to in the allusions. Rather, as her name suggests, Queen Psyche is the personification of man's Soul, a character that Tomkis borrowed, together with the other characters of his allegory of the body, from Canto IX of Book II of the *Faerie Queene*.<sup>9</sup>

A comparison with their source of the words quoted from Du Bartas in the former of Lingua's two speeches confirms the personification of Psyche, "le sonneur," as man's Soul, who, on a certain occasion, "taking my [Lingua's] mouth for her instrument, with the bow of my tongue struck so heavenly a touch upon my teeth, that . . . the woods danced, to the sweet harmony of her most angelical accents." The occurrence in this passage of the quotation from Du Bartas' poem, the personification of Psyche as the Soul, and the description of Psyche's song as "heavenly" and as "most angelical," befitting the spirit and contents of Du Bartas' religious epic, point directly to the identification of Orpheus as Du Bartas, who "played upon the harp" while Psyche, his soul, with the assistance of Lingua, speech, sang the "sweet harmony" of *La Sepmaine*.

The identification of Orpheus as the 'divine' Du Bartas who poured out his soul in the "most angelical accents" of *La Sepmaine* adds greater probability to Professor Moore Smith's identification of Alpheus as Sir Philip Sidney, by giving a more definite significance to the words that describe Sidney as a "partaker of

<sup>8</sup> *MLR*, III, 146-148.

<sup>9</sup> Queen Psyche corresponds to Alma in Spenser's allegory of the body (*MLN*, March, 1927.)



their admirable consort." When Alpheus-Sidney "dischaneled himself of his former course to be partaker of their admirable consort," he turned aside from his pursuit of Arethusa-Stella to devote himself to the translation of "the first septmane of that arch-poet Du Bartas";<sup>10</sup> and "the music being ended, thrust himself headlong into earth, the next way to follow his amorous chase."

Further, the date of Du Bartas' poem, 1578, presents no difficulty in the identification of Alpheus as Sidney, since Professor Moore Smith has shown that this date, which coincides with the year of Elizabeth's presence at Audley End, agrees with Alpheus' activities before and after he was a "partaker of their admirable consort," as recalled by Anamnestes. The event referred to by Memory's words, "about some four years after the contention betwixt Apollo and Pan," may be the Massacre of St. Bartholomew, 1572; and "the excoriation of Marsyas," mentioned by the same character, may refer to Sidney's *Apology for Poetrie*, which was probably written in 1582, in reply to Gosson's *Schoole of Abuse*.

Finally, Tomkis' debt in *Lingua* to *La Sepmaine* is less than his debt to the *Faerie Queene*, for although he borrows from, and alludes to,<sup>11</sup> both poems in his play, he is not indebted to Du Bartas' poem, as he is to Spenser's, for certain of his characters and for important features of his plot and allegory.

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#### A FRENCH TEXT-BOOK BY ROBERT BROWNING

In a letter of September 17, 1845, to Elizabeth Barrett, Robert Browning wrote, with reference to his capacity of doing lucrative work:

In more than one of the reviews and newspapers that laughed my "Paracelsus" to scorn ten years ago—in the same column, often, of these reviews, would follow a most laudatory notice of an Elementary French

<sup>10</sup> See for an account of this lost work of Sidney's the next to the last paragraph on Sir Philip Sidney in the *DNB*.

<sup>11</sup> The allusion to the *Faerie Queene* is through names of characters borrowed from that poem, and not through names of characters borrowed from classic myths, as in the allusion to *La Sepmaine*.



book, on a new plan, which I "*did*" for my old French Master, and he published—that was really "an useful work."<sup>1</sup>

This clue, obvious though it appears, does not seem to have been followed up by any biographer of Browning. His words make it clear that he was largely, if not wholly, responsible for the book; and since Forster's *Strafford* has been attributed to Browning on rather flimsy evidence, there seems no reason to hesitate in taking Browning's own testimony that he wrote this French text-book. It will be remembered that as early as 1832 he had used French in the long note appended to *Pauline*, with considerable dexterity, and in 1835 one of his closest friends was the French Count Amédée de Ripert Monclar, so there need be little doubt as to his ability to perform such an undertaking.

The identity of the tutor is to be found in Griffin and Minchin's *Life of Browning*: "Browning, therefore, for two years after leaving Mr. Ready, studied under a French tutor, Loradoux by name."<sup>2</sup> A search for this name in the British Museum catalogue immediately revealed a book which seems in every way to fulfil the specifications; at my request, the book was examined at the British Museum by Miss Sibyl Hardwick, and further investigations have been made at the Bodleian Library, Oxford, by Mr. Arthur Joyce Cary. From them I gather the following particulars. The complete title page reads thus:

LE  
GIL BLAS  
DE LA  
JEUNESSE

à l'usage des Écoles.

Dans lequel on a fait avec le soin le plus scrupuleux,  
tous les retranchemens nécessaires, pour en rendre la lecture  
convenable, amusante et instructive aux jeunes gens; par

Charles LeRoy

Professeur de Langue Française au Collège de Camberwell,  
et

A. Loradoux

Professeur de Langues, Walworth.

(device,

a stained glass window,

<sup>1</sup> *The Letters of Robert Browning and Elizabeth Barrett*, I, p. 208.

<sup>2</sup> W. H. Griffin & H. C. Minchin: *Life of Robert Browning*, p. 47.



apparently representing  
 St. Anthony.)  
 London.  
 Whittaker & Co.  
 &  
 Wm. Pickering.  
 1835.

The book is a small one (duodecimo) bound in brown imitation leather. The printer's name is given as A. Vogel, High Street, Camberwell. The text occupies 319 pages in rather small newspaper type with meagre margins; it is preceded by a three-page preface in English, not signed, but dated Camberwell, August 12th, 1835.

The preface states that the book has been prepared "to supply a want in elementary french literature." (The small "f" is used whenever "French" occurs as an adjective.) It gives the Editors' reasons for choosing the *Adventures of Gil Blas de Santillane*, a part of which reasons may be quoted as typical of the diction:

The high reputation of this work and the estimation in which it is held by the learned of all Countries, supersede the necessity of any particular encomium upon its merits. The classical purity of style and the rich current of vernacular phraseology, by which it is distinguished, recommend it to the study of all persons who covet a thorough knowledge of the language in which it is written.

The original *Gil Blas*, it is explained, has been abridged in order to exclude passages which, the Editors think, are not suitable "to be placed in the hands of youth." Another abridgement of *Gil Blas*, so says the preface, has been produced but it has the same objections to its use as a school book as the original work.

The remainder of the preface is devoted to explaining how the book is to be used. It provides a good description of the text:

Six preliminary chapters are devoted to an interlinear translation. When the student shall have mastered this portion of the work, consisting of twenty-five pages, he will find a dozen pages in which a faithful but not merely literal translation is given, separating the English from the French, so as to exercise the learner in discovering the corresponding words and phrases in both languages. The whole is then recommenced and continued to the end, with the assistance only of notes at the foot of each page, giving a translation of idiomatic expressions.

The interlinear translation of chapters I to VI is literal, the



English words being numbered, where necessary, to indicate their order in idiomatic English. There are no notes in this part except where the literal rendering of the French idiom into English conveys no idea whatever of its meaning, in which case a footnote is added.

The second part consists of fourteen pages, comprising chapters VII and VIII. Original text and translation are printed on opposite pages, about 370 words to the page. There are no notes whatever. The translation is very true to the French text but the English words and phrases are so well chosen that their literalness does not impair the style of the English. An example may be appended:

En achevant ces paroles, elle me donna la lampe, et retourna dans sa cuisine. Je posai la lampe à terre, et me jetai sur le grabat, moins pour prendre du repos que pour me livrer tout entier à mes réflexions. O ciel! m'écriai-je, est-il une destinée aussi affreuse que la mienne? On veut que je renonce à la vue du soleil, et, comme si ce n'était pas assez d'être enterré tout vif, à dix-huit ans, il faut encore que je sois réduit à servir des voleurs, à passer le jour avec des brigands, et la nuit avec les morts!

So saying, she gave me the lamp, and returned to her kitchen. I set the lamp on the ground, and threw myself on the pallet, not so much for the sake of resting as of abandoning myself to my reflections. O heaven, cried I, is there a destiny so terrible as mine. They compel me to renounce the sight of the sun, and as if it were not enough to be buried alive at the age of eighteen, I must moreover be condemned to serve thieves, to spend the day with highwaymen and the night among the dead.

The footnotes appended to the all-French text of the remaining 280 pages are very short, merely renderings of French idioms and occupying only about half an inch at the foot of each page.

Examples have now been given of every occurrence of English in the book. The only outstanding tricks of style are a tendency to lengthen the sentences in the English translation by substituting semi-colons for periods in the French text, and, in the preface, the use of capital letters for common nouns—e. g., Editors, Instructors of Youth, Pupil, Schools and Families, Countries, Author.

So much for the book itself. Remembering that Browning speaks only of his "old French master" and affirms that he himself "did" the book, one is tempted to infer that "Charles LeRoy,"



the name standing first on the title page, is a pseudonym for the young poet. It would be more likely that an Englishman should collaborate in a text-book of this sort than that two Frenchmen should produce it, and there seems little reason why a third participant should have been required in so simple an undertaking. Camberwell, of course, was Browning's own place of residence, so "le Collège de Camberwell" would be a natural address for him to choose if he were seeking to dramatize himself as a mythical French expert. The only institution with which it might be identified, so far as I can trace, is the Camberwell Collegiate School, which was opened in this same year, 1835;<sup>3</sup> the earliest data on this institution in the Bodleian Library is *The Camberwell Collegiate Magazine* of 1841, in which no mention of LeRoy is to be found.

But such a hypothesis is seriously confounded by the discovery that Charles LeRoy is represented in the British Museum by two other books, a *Synoptical Table of French Verbs* (1833) and *A Grammar of the French Language* (1836). In view of this fact, it seems more reasonable to infer that LeRoy attended to the French portions of *Le Gil Blas de la Jeunesse*, chiefly the matter of abridgement, and that Browning was responsible for the English, allowing Loradoux to take the credit. Such an assumption is equally compatible with Browning's words in the letter.

A further clue to identification remains in Browning's reference to the notices of his French book appearing in the same journals which ridiculed *Paracelsus*. Professor Lounsbury<sup>4</sup> has discovered that Browning acquired a certain hallucination regarding the reception of *Paracelsus* during the ten years which elapsed between its publication and the correspondence with Elizabeth Barrett. Browning refers several times in the letters to the large number of contemptuous reviews which the poem provoked. He implies that the editors vied with one another in abusing it. As a matter of fact, Professor Lounsbury could find only three unappreciative reviews, those in the *Athenaeum*, the *Spectator*, and the *Atlas*; but none of these contained anything abusive, and indeed they all

<sup>3</sup> Walford & Thornbury: *Old and New London*, (1887-93), VI, p. 282.

<sup>4</sup> T. R. Lounsbury: *The Early Literary Career of Robert Browning*, pp. 31-34.



"acknowledged the ability of the author." A fourth review, in the *Metropolitan Magazine*, mingled blame and praise. Professor Lounsbury concludes that "Browning's assertion receives no support from the reviews found in the then most authoritative guides of public opinion."

Of these four periodicals, it was the partially favorable *Metropolitan Magazine* which also reviewed *Le Gil Blas de la Jeunesse*. The notice of *Paracelsus* appears on page 39 of the supplement to the 1835 volume, and that of the French book on page 43. The latter notice, which does not mention the authors, praises the book, but condemns the paper and typography, suggesting that it was printed abroad, despite the imprimatur of Vogel, Camberwell. So we have a favorable, if not "most laudatory," notice of the French book within four pages of a review saying of *Paracelsus*: "There are many touches of beauty almost Shakespearian, but its general tone is homely and its contents crude. It is a poem ambitiously unpopular." If one had access to files of the more ephemeral newspapers of the period, one might find *Paracelsus* being "laughed to scorn" in the same column with "most laudatory notices" of the French book; but on the strength of Professor Lounsbury's researches—which he describes as "most diligent"—it seems more plausible to assume that Browning's dramatic imagination, which indubitably intensified the unpopularity of *Paracelsus*, produced also the picturesque contrast obtainable by suppressing the three-page interval in the *Metropolitan Magazine* and adding the brief word "often" to the report. So satisfactory a piece of dramatic irony would be hard to resist, and moreover one might defend it as a universal truth if not a matter of fact, since it is in keeping with the usual habits of the critics whom Browning despised.

The method of instruction which the book sought to introduce—the 'new plan' to which he referred with a trace of pride in his letter to Elizabeth Barrett—is of some interest. The rapid progression from word-for-word translation to unaided reading might be practical in the case of a student of Browning's quick wit and linguistic aptitude; but the average beginner would need a thorough grounding in grammar and vocabulary before he could progress so swiftly, and for one so equipped the opening interlinear translation would be rather too elementary.



I feel convinced that the evidence is sufficiently conclusive to identify *Le Gil Blas de la Jeunesse* with the book which Browning mentions in his letter, and his words seem to imply clearly that he had a major share in the work, but so long as Charles LeRoy remains a mysterious *tertium quid* it is impossible to determine the exact relationship of the collaborators.<sup>5</sup>

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DANTE NOTES, IX

"IO SONO AMORE ANGELICO" (*Par.*, XXIII, 103)

In the Eighth, or Starry, Sphere Dante was granted a symbolic prevision of the Triumph of Christ; and from the numberless glowing lights of the blessed host, which he saw like sunlit flowers in a meadow, he singled out eagerly that brightest one which was Mary, Rose of the World, chiefest Flower of the merely Human. And then, as he looked,

per entro il cielo scese una facella,  
formata in cerchio a guisa di corona,  
e cinsela e girossi intorno ad ella.

And, as it whirled, the radiant ring sang; and earth's sweetest melody, Dante says, compared to the music of that lyre would be harsh as the thunderclap that rips a cloud; and the first words of the song were these: "Io sono amore angelico."

Part of the older commentators understood this singer to represent in the abstract, as the words should mean in their literal sense, or to be an individual representative of, the loving homage

<sup>5</sup> In *The Saturday Review of Literature*, III, p. 518 (January 15, 1927), Lady Adams states that twenty-four years ago she observed the reference in Browning's letter, and called it to the attention of Dr. Richard Garnett, who made vain attempts to identify the mysterious book in the British Museum; and that "other searchers" have since sought clues to its identity with equally little success. Lady Adams also says that she mentioned these facts in an article on Garnett in the *English Bookman*. Although these revelations modify my claim to be the first to publish the mystery, they make it the more surprising that I should be the first to suggest a solution.



of all the angelic host to Mary; but the rest of them, and in their wake the recent commentators, with practical unanimity, assume that it is the Archangel Gabriel who, revolving about her head, crowns her with this melodious halo.<sup>1</sup>

The chief reason for this identification is not contained in the remainder of this song, which might be said by any angel or choir of angels,<sup>2</sup> but because of an alleged parallel in *Paradiso*, XXXII, 94 ff. There, Dante was shown "the face which most resembles Christ" (vv. 85-6), Mary's, and hosts of happy angels were "raining" down above her:

E quello amor che primo li discese,  
cantando "*Ave Maria, gratia plena*,"  
dinanzi a lei le sue ali distese. (vv. 94-6)

There is no doubt that this is indeed Gabriel; for upon Dante's questioning him as to this point Saint Bernard tells him that

. . . elli è quelli che portò la palma  
giuso a Maria, quando 'l Figliuol di Dio  
carcar si volse de la nostra salma. (vv. 112-4)

It is not only highly debatable that the words "quello amor che primo li discese" refer to the whirling halo of Canto XXIII, rather than to the original occasion of the Annunciation in Nazareth, but when the evidence is carefully considered it will prove to be a well-nigh indefensible contention.

For, first of all, the word "primo," which is the reading given by apparently all the printed texts, and for which none of them suggests that any variant reading is found in the manuscripts, should normally mean not "before" (the adverb, which would be "prima"), as the prevalent interpretation would require, but "first" (really an adjective, the Latin "primus," in apposition

<sup>1</sup> An occasional one, e. g., Casini, has the grace to follow the natural sense of Dante's wording and to understand that the angelic halo was already in the form of a circle when it descended; the rest would have us visualize a speed so great as to give a single point of light the appearance of a ring.

<sup>2</sup> The complete song is: "Io sono amore angelico che giro / l'alta letizia che spira del ventre / che fu albergo del nostro disiro; / e girerommi, donna del ciel, mentre / che seguirai tuo figlio, e farai dia / più la spera suprema perchè gli entre."



with the noun "amor"); and this would be the logical and natural way of stating the fact that this angel, Gabriel, who is now one of many angels that "rain" down above Mary, was the *first* one of them in the course of her earthly and her heavenly existence who ever descended to her. An examination of the sixty-eight other passages in the *Divine Comedy* in which "primo" occurs shows that in every case it unmistakably means "first," as it does in modern Italian; while the adverb "before" is rendered by "prima" in some thirty cases and by "pria" in some forty.<sup>3</sup>

The fact that Dante asks Saint Bernard "who that angel is who so jocund looks into the eyes of our Queen," in the second passage (XXXII, 103-4), cannot be cited with profit on either side of the argument; for if he did not know that it was the angel of the Annunciation he could not identify it with the whirling ring of the former vision, even granting that he had understood that revolving halo to represent Gabriel.

A definite and telling point is scored against the currently accepted identification of the radiant ring with Gabriel when investigation shows that Dante never represents *individual angels* as points or spheres, or other merely geometrical figures, of light, as he so often does the Blessed in the revolving heavens outside of Mercury; the envoy from Heaven who opens the gates of Dis for Dante and Vergil in *Inf.*, IX, has hands and feet and face at least, though no wings are mentioned, and he may not be intended as a "regular" angel; the angels who guard the entrances and passageways of Purgatory are dazzling indeed, but glimpses of faces or at least wings or sensations of wing-strokes removing the sin-brands from Dante's brow regularly picture to us the angels in the standard forms of pictorial art; and the angel pilot of *Purg.*, II, and the angel guardians of *Purg.*, VIII, are in the same general class; as are also apparently the "hundred . . . ministers and messengers of life eternal" who in *Purg.*, XXX, scatter flowers over Beatrice with "hands" which are called "angelic" (v. 29), though no wings are mentioned here, and they may belong to a special category closely related to the heavenly envoy in

<sup>3</sup> These latter figures do not include the many instances in which by the addition of "che" the adverbs "pria" and "prima" function as parts of subordinating conjunctions.



Hell. That is, in general, individual angels are pictured to us as Dante specifically states in *Par.*, IV, 46-8, where he is speaking of the necessity of appealing to human comprehension by the use of anthropomorphic representations of God and the angels—and here, too, it happens that he cites Gabriel as an example among others:

Per questo la Scrittura condescende  
a vostra facultate, e piedi e mano  
attribuisce a Dio, ed altro intende;  
e Santa Chiesa con aspetto umano  
Gabriel e Michel vi rappresenta,  
e l'altro che Tobia rifece sano. (vv. 43-48)

Besides the scene of *Par.*, XXXII, Dante pictures Gabriel to us in the lovely sculptured relief of *Purg.*, X, 34-45, where he evidently wishes us to recall the familiar group of the Annunciation as canonized by Italian art; and in *Par.*, IX, 138, a reference to Nazareth evokes the same picture, with the words: "là dove Gabriello aperse l'ali."

Even in the case of the many lights which represent souls of the Blessed there is no instance where revolution of a point about a center is described of such speed as would make upon the beholder the impression of a continuous ring of light. In *Par.*, XXIV, 22, the light which represented Saint Peter revolved three times about Beatrice, in sign of happy greeting when he approached her from the host of lights in the Triumph of Christ with which this paper commences; and at the end of the same Canto (vv. 151-3) he did likewise about Dante, to express his satisfaction at the latter's answers to his examination in faith; but three times only in each case, and without suggestion of speed.

Taking up now the constructive side of the present argument, we find that revolving rings of light *are* used to represent the angelic host as a whole; and most notably in the very next, the Ninth, Heaven, after that in which appears the halo which circles about Mary's head, are seen those nine concentric rings of the Heavenly Motors, whose rotation about the Divine Point of Light symbolizes, in inverse order, to Dante's still un-spiritualized vision,<sup>4</sup>

<sup>4</sup> See *MLN*, xxxiii, 146-47. During the few moments while his power of vision was in process of refashioning, Dante saw the angelic host *as a whole*, in the guise of ruby-like and lively sparks (*Par.*, XXX, 64 and



their loving urge Godward as ceaselessly they serve Him in the Universal Order.

Why, then, should not the whirling halo of *Par.*, XXIII, present the unanimous homage of all the angelic host to Mary, in a magnificent and dignified apotheosis comparable to that which the painters tried to depict with their choirs of cherubs orbiting in gold about her sacred head? The words of the song are: "I am Love Angelic," not "Loving Angel," and I think that a few parallels, which are not far to seek in Dante's poem, will remove the last hesitancy to acceptance of this literal rendering. They are as follows:

I. The use of the first personal singular pronoun by the collective speakers is exactly paralleled in the heavens of Jupiter where Dante sees the spirits as bright lights assembled in the form of a great eagle and hears them speak their unanimous sentiments in this way; in *Par.*, XIX, 10-12, he says of them:

. . . io vidi e anche udi' parlar lo rostro,  
e sonar ne la voce e "io" e "mio,"  
quand'era nel concetto "noi" e "nostro."

II. In the passage introducing our topic, the angelic song is commented upon as follows:

Qualunque melodia più dolce sona  
qua giù, e più a sè l'anima tira,  
parrebbe nube che squarciata tona,  
comparata al sonar di quella lira  
onde si coronava il bel zaffiro  
del quale il ciel più chiaro s'inzaffira.

(*Par.*, XXIII, 97-102)

Now, the word "lira" occurs only once elsewhere in all Dante's works; and that is in *Par.*, XV, 4, referring to the hymn sung by all the souls which he saw forming with their lights the great Cross

66); but this appearance was only a transitional "adumbration of the truth," as Beatrice admonished him, in v. 78; and when he became at last able to see things in their true and spiritual aspect, in the Empyrean, the traditional figures of anthropomorphic angels again reappear as they are depicted in medieval art: "Le facce tutte avean di fiamma viva, / e l'ali d'oro, e l'altro tanto bianco, / che nulla neve a quel termine arriva" (*Par.*, XXXI, 13-15).



in the heaven of Mars; and there the song is called a "melody" (*Par.*, XIV, 122), as it is here (XXIII, 97; also 109), but the metaphor of the lyre appears to have been purposely chosen to suggest the harmonious blending of *many* notes. For the cessation of that martial hymn is referred to thus:

Benigna voluntade in che si liqua  
 sempre l'amor che drittamente spira,  
 come cupidità fa ne la iniqua,  
 silenzio puose a quella dolce lira,  
 e fece quietar le sante corde  
 che la destra del cielo allenta e tira.

(*Par.*, XV, 1-6)

A confirmation of the suspicion that the lyre was chosen expressly to denote the blending of many notes in one, is found in the fact that the first mention of the hymn in the heaven of Mars is introduced by the words:

E come giga e arpa, in temprata tesa  
 di molte corde, fa dolce tintinno  
 a tal da cui la nota non è intesa,  
 così da' lumi che li m'apparinno  
 s'accogliea per la croce una melode  
 che mi rapiva, senza intender l'inno.

(*Par.*, XIV, 118-23)

To conclude, therefore, the direct verbal evidence strongly indicates, and the collateral evidence satisfactorily confirms, an understanding of the passage in question which has an *a priori* claim to recognition upon aesthetic grounds: the "circulata melodia" (v. 109) is no single archangel in dizzy orbit; but is the glorious symbol of the unanimous homage of all the angelic host to Mary, brightest light of all the Human Galaxy—in a prevision which pairs with that vouchsafed to Dante, in the next and last revolving sphere, where whirling in nine concentric circles about the Divine Point of Light they show forth their ceaseless service to God.

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# OLD SPANISH TERMS OF SMALL VALUE

It is interesting to note that a considerable proportion of terms which in Old Spanish correspond to our "it is not worth a continental," "red penny," or, "he has sold it for a song," are taken from the fruit and vegetable vocabulary, especially in the *mester de clerecía* of the thirteenth and fourteenth centuries. None of these rustic similes occurs in the *Poema de Mio Cid*, and I could find no instance in the *Rimado de Palacio*.<sup>1</sup> There is but one case in the *Poema de José* and one in the *Poema de Alfonso Onceno*. The predilection of the ecclesiastical men (Berceo, Juan Ruiz, the author of the *Libro de Alexandre*, and of *Fernán González*) for these similes may be due to their environment in the days when fruit and vegetables were articles of barter, and were also used for the payment of the *diezmo*.

To the fruit and vegetable group belong: *aio*, *arueia*, *chirivia*, *faua*, *figo*, *figa*, *grano*, *grano de mijo*, *nuez*, *prisco*, *puerro assado*.<sup>2</sup>

Less frequent is the coin group: *dinero*, *maravedí*, *meaja*, *mencal*, *pepión*.<sup>3</sup>

Names of insects: *lagosta*, *mosquito*, occur but once each; likewise, *tiesto* (an earthen flower-pot with a hole in the bottom), *bodigo*, *gallara*<sup>4</sup> and *pico*.

<sup>1</sup> The strongest term Pero de Ayala uses is *cosa baldía*, 985d.

<sup>2</sup> Rufino Lanchetas, *Gramática y vocabulario de las obras de Gonzalo de Berceo*, Madrid, 1900, p. 268, says: "Berceo las prodiga muchísimo, especialmente con voces que designan objetos de poco valor." I could only find nine cases, hence *muchísimo* is somewhat exaggerated.

<sup>3</sup> H. Keniston, *Fuero de Guadalajara*, p. 25, gives *meaja* as the smallest unit; 2 *meajas* = 1 *pepión*; 6 *meajas* = 1 *dinero*; 64 *meajas* = *mencal*; 180 or 192 *meajas* = 3 *mencales* = 1 *maravedí antiguo*.—*BAE*, LVII, p. 577: "En la crónica de don Alfonso el Sabio, capítulo I, *mencal* se llama *metal* y servía para compras pequeñas: 18 *pepiones* era un *metal*, 10 *metales* un *maravedí* . . . En el señorío de Molina, añade Sánchez, se usa la voz *mencades* por los frutos menores." Marden in his edition of *Fernán González* defines *pepión* thus: "moneda del siglo XIII, equivalente a la centésima octogésima parte de un *maravedí burgalés*," and *meaja* thus: "moneda antigua de Castilla que valía la sexta parte de un *maravedí*, cosa de poquísimo valor."

<sup>4</sup> The definition given in the vocabulary of *BAE*, LVII, and repeated in Zerolo's *Dicc. Enciclop.*, is "cosa despreciable." Professor A. G. Solalinde calls my attention to Menéndez Pidal's remark on this word in the *Home-*



## GROUP I

*arueia, erueia, arveja, arbella*

Esto, dixo el rey, non ual una arueia, Alex, 205a.  
 Non daré por el malo una mala erueia, *ib.*, 925d.  
 Non ualien a Poro tres erueias podridas, *ib.*, 1896d.  
 Maguer que muchos son non valen tres arvejas, FnGz, 222a.  
 Tiene por noble cosa lo que non vale una arveja, JRuiz, 152c.  
 Por ende los sus dichos non valen dos arvejas, *ib.*, 328b.  
 Yo por tales como aquesos non daría una arbella, José, 42d.

*aio*

Non daua por el lazerio quanto ual un aio, Alex, 1563d.

*chirivia*

Non lo preçiaba todo quanto tres chirivias, SDom, 70d.  
 Mas rancar non podieron puerro nin chirivia, *ib.*, 378c.  
 Que non valen a tanto cueno dos chirivias, Loor Berceo, 42b.

*faua*

A todos, e agora non vale una fava, JRuiz, 349c.  
 Que ya la mi guarda non vale una faua, Danza de la Muerte, BAE,  
 LVII, p. 384.

*figo, figa*

Controbando cantares que non valian tres figas, Duelo, 176c.  
 Sy yo daqui non salgo nunca valdre un fygo, FnGz, 181d.  
 Non preçiauan un figo los lazerios passados, Alex, 670c.  
 Si non, por toda tu fazienda non daría hun figo, Apol, 230d.  
 Si fiz mal ha alguno quanto val huna figa, *ib.*, 599c.  
 Desecharán tu demanda, su dicho non val un figo, JRuiz, 349c.  
 Non do por ellos vn figo, Alf. Onceno, 798b.

*grano, grano de mijo*

Todos yaçien en Avila, non vos miento un grano, SDom, 70d.  
 Non me val tu vana gloria un vil grano de mijo, JRuiz, 380d.

*nuez*

Mas non li valió todo una nuez foradada, SMillán, 118d.  
 Des aqui por morir vna nuez non daría, Alex, 169d.  
 Non gelo preció Don Gimio quanto vale una nues, JRuiz, 358d.  
 Por papas y por reyes non das una vil nues, *ib.*, 1495d.

*prisco*

Con ella el tamborete, sin él non vale un prisco, JRuiz, 1204d.

*puerro, puerro assado*

Mas rancar non podieron puerro nin chirivia, SDom, 378c.  
 Non dió el rey por ello un mal puerro assado, Alex, 1778c.

*naje a Menéndez y Pelayo*, I, 434. The meaning seems to be "crumb,"  
 "chicken feed."



GROUP II

*dinero*

Non preçio tus menazas un dinero valor, SLaurençio, 40d.  
Valfa dun dinero non le lexa levar, Alex, 1646b.

*maravedi*

Quien a monjas non ama, non vale un maravedi, JRuiz, 1313d.

*meaja*

Non le mejorarare valia de vna meaja, FnGz, 291d.  
A do mas puja el vino quel seso dos meajas, JRuiz, 521a.

*mencal*

Periuranse ayna por ganar dos mencales, Alex, 1656c.  
mencales? Apol, 59c.

*pepion, pipion*

Non preçiaba lo al todo un pipion, Alex, 1230d.  
Nunca pierde faronia, nin vale un pepion, JRuiz, 615b.

GROUP III

*lagosta*

Non valiô su emperio todo una lagosta, Alex, 1650c.

*moxquito*

Y mas que vn moxquito  
El tu cuerpo non vale, Sem Tob, 286ab.

*bodigo*

Qui ansf non lo face, non meresçe un bodigo, Loor Berceo, 7d.

*gallara*

Non daba una gallara por omne losengero, SLaurençio, 22d.

*pico*

Nin de los tus tesoros non le quieres dar un pico, JRuiz, 237d.

*tiesto*

Non vale contra Dios un tiesto foradado, Duelo, 198b.

The above list does not lay the claim to being exhaustive, and the author would be grateful if further examples were called to his attention.<sup>5</sup>

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<sup>5</sup> With the exception of FnGz and Apol (where I used Marden's editions), the quotations are from *BAE*, LVII, 1925.



## SOME ALLUSIONS TO SPENSER

The following allusions, though not of much significance, may be worth noting as they are not mentioned in Carpenter's *Reference Guide*.

1592.—Abraham Fraunce, *Third Part of the Countess of Pembrokes Yuychurch*, p. 47v. After discussing the story of Achilles' heel in relation to the wound caused by the love of Polyxena (explained by E. K. in the gloss to *March*), Fraunce says:

"In imitation wherof, the good Thomalin in the new Shepheards Kalender, singeth thus of the winged boy.

Therewith afraid I ran away:

. . . . .  
ne wot I how to cease it."

Fraunce's earlier allusions are well known (*Lawiers Logike*, written 1581, published 1588; *Arcadian Rhetoricke*, 1588).

1599.—Anthony Gibson, *A Womans Woorth, defended against all the men in the world*. Among addresses to various Maids of Honor is one to Margaret Ratcliffe which ends thus:

"Had I a Spencers spirit, a Daniels powers:  
Th' extracted quintessence were only yours."

1606.—*The Plough-mans Tale . . . with a short exposition of the words and matters . . .* This edition of the pseudo-Chaucerian piece has copious marginal notes like E. K.'s, and a line in the text is explained thus (p. 4):

"2. *They haue the corne*, of such shepheards speakes maister Spencer in his Kalender."

Spenser's ecclesiastical eclogues have been thought to show the influence of this Tale (E. Greenlaw, in *P. M. L. A.*, xxvi, 441 ff.), and Dr. Long pointed out that the phrase "sterne strife" (*February*, 149) was quoted from the first line of the Ploughman (*M. L. N.*, xxviii, 262). E. K.'s gloss is "Sterne strife, said Chaucer."

1709 (?).—W. King, *The Art of Love: In Imitation of Ovid De Arte Amandi*, p. 176:

"Learn Prior's Lines; for they can teach you more  
Than sacred Ben, or Spencer did before."

1726.—"The Liffy: A Fable. In Imitation of the Metamorphosis of Ovid. . . . By xxxxx xxx, Esq. . . . London."

If King's sniff is thoroughly Augustan, equally Augustan is the admiration expressed for Spenser by the author of this piece, although, as the first of the following quotations shows, some small part of it is based on



Phineas Fletcher's *Britain's Ida (Venus and Anchises)*. The prefatory essay on Ovid's fables discusses epic rules, the unities, 'machines' quoting Garth and Addison, Bossu and Rapin.

"As to what regards the Stile, the Delicacy of *Ovid*, consists in nothing more than in his Repetitions; which are always natural and easy. None of our *English* Poets enjoy this excellence in so high a Degree, as the greatest of our *English* Poets, I had almost said, *Spencer*; out of whose *Ida*, the following Stanza, compos'd of the two Epithets *soft* and *smooth*, is as beautiful as remarkable an Instance.

Lower two Breasts stand, all their Beauties bearing. . ."

(The quotation is canto III, stanza 9, of Fletcher's poem).

Speaking of the river Liffy the author quotes, remarkably enough, "our old Poet *Neckam*," who had written "Istum Dublini suscepit unda Maris."<sup>1</sup>

"Thus *Spenser* has built a Fable upon the *Mulla*, a River running through his Grounds at *Kilcoolman*, in the County of *Cork*, where Queen *Elizabeth* gave him three thousand Acres of Land for the Services he did the Crown, when Secretary to *Arthur Lord Gray* of *Wilton*, in those Days Deputy of Ireland."

The author quotes "Old Father Mole. . . ." Though modestly deprecating comparisons he says: "You will easily agree that there could not be found a better Example for the foregoing Rules, than this incomparable Fable of *Spenser*."

1753.—Works of Drayton, 4 vols., preface:

"For in this single Poem [*Nymphidia*] we may discern the Liveliness of *Spenser*, the happy Power of *Shakespear*, and all the Skill of *Johnson*" (I, 17).

Concerning the *Quest of Cynthia* and *Shepherd's Sirena*: "There is indeed a little Sprinkling of antiquated Words, but the Choice is so judiciously made that it does not obscure the Sense, as in *Spenser* often, and sometimes even in *Shakespear*, but gives it that natural Rudeness, that pleasing Rusticity, which makes the *Doric* Dialect so charming in the Works of *Theocritus*, and is indeed essentially necessary to Pastoral" (I, 18).

"His Body lies . . . near those two eminent Poets *Geoffrey Chaucer* and *Edmund Spenser*" (I, 25).

1801.—Gilbert Thompson, *Select Translations from Homer and Horace, with original Poems*, preface, pp. 6-7:

<sup>1</sup> In his article "Spenser and Alexander Neckam," (*Studies in Philology*, XXII, 222-25) Professor F. F. Covington suggests that Spenser may have known the passage on the Irish rivers in Neckam's *De Laudibus Divinae Sapientiae*. It is from this passage that the line quoted by our author is taken.



"As Spencer and Milton have with great felicity imitated Homer's manner in their similies, it is to be wondered they did not pay more attention to this elegant figure [Epiphonema] . . . The similies of Homer and Spencer are the most easy and natural, and those of Virgil and Milton, which are borrowed from Homer, the most ingeniously artificial."

DOUGLAS BUSH.

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### LEOPARDI'S *PASSERO SOLITARIO*

English translations of Leopardi's *Passero solitario* are invariably entitled *The Solitary Sparrow*: an error, for the bird in question is the blue rock-thrush (*Monticola cyanos*). The mis-translation is due to the fact that *passero*<sup>1</sup> does mean sparrow. *Passero solitario* is therefore a misnomer. It is not, however, an entirely fanciful one. "Passer solitarius," says Albertus Magnus,<sup>2</sup> "est avis nigra, merula minor, et est avis musica, et dicitur solitarius quia cum nullo sui generis umquam congregatur nisi tempore generationis. Habitat autem in parietibus et cum aliis passeribus se jungit et cum eis volat ad pastum, eos qui de sua sunt generatione omnino despiciens." The blue rock-thrush (and it is not black, but dark blue) is chiefly a frequenter of crags; but often it does nest, in solitary couples, among the sparrows that dwell upon the housetops.<sup>3</sup>

It does not seem to have occurred to Albertus that the Biblical "passer solitarius in tecto"<sup>4</sup> might have something to do with the matter also; but about three hundred years later we find this view entertained by naturalists of importance. Thus Aldrovandus:<sup>5</sup> "Ego a recentioribus hanc aviculam Passeris solitarii nomen accepisse puto a Psalmista, apud quem Latine legitur: 'Sicut passer solitarius in tecto.' Neque enim apud veteres id invenire est." And Pierre Belon:<sup>6</sup> "Avis quam Cyanon Aristoteles Plinius Caeruleum vocat . . . vulgus Passerem Solitarium

<sup>1</sup> More commonly *passera*, but both forms are current.

<sup>2</sup> Albertus Magnus, *De animalibus*, Lib. xxiii.

<sup>3</sup> Cf. Willoughby, *Ornithology*, II, 18.

<sup>4</sup> Psalm 102, 7.

<sup>5</sup> Ulysses Aldrovandus, *Ornithologia*, Lib. xvi.

<sup>6</sup> Petrus Bellonius, *Observ.*, Lib. I, cap. II. Quoted from Aldrovandus.



noncupat, quod in rupibus solitariis, ut similium locorum, incolae observarunt, nidificet, tum etiam propter locum psalmographi ubi dicitur: 'Passer solitarius in tecto.'" I must confess that I can discover no mention of the *caeruleus* either in Pliny or anywhere else in Latin literature. In any case, however, such a Christianizing of names as is here suggested has at least the corroboration of analogy. The crow was, in the Middle Ages, baptized *Avis Sancti Martini*, "quod circa festum Sancti Martini hiemalis videri demum incipiat."<sup>7</sup> The king-fisher also, still credited with the prevalence of halcyon weather about Martinmas, received this name; and in the modern form of *Martin pescatore* it bears it to this day in Italy—where, also, because it is blue like the robes of the Madonna, it is called *uccello di Maria*. That the blue rock-thrush was associated with *Psalm* 102 as early, at least, as the fourteenth century may, I think, be inferred from Petrarch's beautiful sonnet,<sup>8</sup> which, while, obviously of Biblical inspiration, alludes not to the "passer solitarius" of the Psalmist but to such as may be found on any roof. The Scriptural passage occurs verbatim in a curious *laude*<sup>9</sup> of about the same date; striking as it is, it must, indeed, have impressed itself on many minds, and may very well have contributed to the re-naming of the familiar bird.

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C. W. LEMMI.

#### A NOTE ON SHAKESPEARE AND NASH

Recently while reading Thomas Nash's *The Unfortunate Traveler or the Life of Jack Wilton* I came upon a description from which it seemed to me that Shakespeare had caught the suggestion for two figures of speech in a well known passage in the *First Part of Henry IV*. To my knowledge, no reference has been made to the possible connection. The Shakespearian passage is the one in which Vernon, in a report to Hotspur concerning the assembling of the royal forces against the rebels, describes the appearance of Prince Hal and his comrades:

<sup>7</sup> Du Cange, *Glossarium med. et inf. Lat.*, sub *avis*.

<sup>8</sup> Petrarch, *Canzoniere*, Sonnet 171.

<sup>9</sup> E. Levi, *Lirica italiana antica*, p. 260.



All furnish'd, all in arms;  
 All plum'd like estridges that with the wind  
 Bated, like eagles having lately bath'd;  
 Glittering in golden coats, like images;  
 As full of spirit as the month of May,  
 And gorgeous as the sun at midsummer;  
 Wanton as youthful goats, wild as young bulls.  
 I saw young Harry, with his beaver on,  
 His cuisses on his thighs, gallantly arm'd,  
 Rise from the ground, like feathered Mercury,  
 And vaulted with such ease into his seat,  
 As if an angel dropp'd down from the clouds  
 To turn and wind a fiery Pegasus  
 And witch the world with noble horsemanship.

(A. IV, sc. i, ll. 97-110)

The two figures to which I refer are those of estridges flapping their wings and of Prince Hal's steed as Pegasus, the winged horse of classical mythology.

The passage in *Jack Wilton* occurs in connection with the episode of the tournament which the Earl of Surrey held at Florence in defence of his Geraldine's beauty. Most of the episode is devoted to detailed descriptions of the elaborate and fantastic conceits and trappings of the various contestants. The first and longest passage concerns the Earl of Surrey. Our point of interest is the part describing the steed, decked out so as to appear like an *Estrich* and to remind one of Pegasus:

The trappings of his horse were pounced and bolstered out with rough plumed silver plush, in full proportion and shape of an Estrich. On the breast of the horse were the fore-parts of this greedie bird aduanced, whence as his manner is, hee reacht out his long necke to the raines of the bridle, thinking they had been yron, & styll seemed to gape after the golden bit, and euer as the courser did raise or coruet, to haue swallowed it halfe in. His wings, which he neuer useth but running, beeing spread full saile, made his lustie stead as proud vnder him as he had bin some other *Pegasus*, & so quiveringly and tenderly were these his broad winges bounde to either side of him, that as he paced vp and downe the tilt-yard in his majesty ere the knights were entered, they seemed wantonly to fan in his face, and make a flickering sound, such as Eagles doe, swiftly pursuing their prae in the ayre. On either of his wings, as the Estrich hath a sharpe goad or pricke wherewith he spurseth himselfe forward in his saile-assisted race, so this arteficiall Estrich on the inbent knuckle of the pinion of either wing had embossed christall eyes affixed, wherein



wheelwise were circularly ingrafted sharpe pointed diamonds, as rayes from those eyes deriued, that like the rowell of a spur ran deep into his horse sides, and made him more eager in his course.

(*The Unfortunate Traveller or The Life of Jacke Wilton*,  
by Thomas Nashe, ed. by H. F. B. Brett-Smith, 1920.  
The Percy Reprints, pp. 68-9.)

Pertinent facts here relative to these literary productions are that *Jack Wilton* appeared in 1594 and passed through only two editions, both of that year; that it was dedicated to the Earl of Southampton, Shakespeare's early patron; that the *First Part of Henry IV* was entered on the Stationer's Register on the 25th of February, 1597-8; that a quarto edition was printed the same year; but that evidence appears to date its composition in 1596 or 1597.

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#### SPANISH *FONDO EN ONCE MORE*

The last article on the Spanish idiom *fondo en* (*MLN*, XL, 220-223) attempted to bring the discussion down to date by including several new examples and offering an interpretation of the meaning. None of the investigators who seek to explain its origin or meaning has called attention to the note of F. Ruiz Morcuende in the *Clásicos Castellanos* edition of two plays by Rojas Zorrilla. In *Entre bobos anda el juego* occurs the line *primillo, fondo en cuñado* (l. 893), in explanation of which the editor quotes: *Fondo*: "En las telas es el campo sobre que están tejidas, bordadas o pintadas las labores que la hermocean. Se llama regularmente el terciopelo labrado con el campo de raso."—*Dicc. de Aut.*

I should like to cite the two following definitions by Covarrubias. 1. *Fondo*: "En las telas que se labran con altos y baxos de labores, llaman fondo lo inferior, que es como el campo. Suelense labrar brocados de tres altos, y el de menos cuerpo se llama fondo; y en los terciopelos ay lo mesmo." 2. *Terciopelado*: "el terciopelo labrado, q̄ tiene el fondo de raso, o rizo. Terciopelo rizo, el que no está cortado." The meaning of *fondo* is therefore clear in



the above contexts, and it is this same word which has received an extended meaning in the idiom *fondo en*. The following lines from Rojas' *Lo que son mujeres* make it quite obvious that such is the case. The gracioso Gibaja who claims to be a *casamentero*, has been preparing Rafaela for a meeting with Don Pablo telling her that he mixes so much Latin with his Spanish that it is almost impossible to understand him, thereby implying that Don Pablo is a stupid person. When Don Pablo does meet Rafaela his first remarks are sane and discreet, whereupon Rafaela turns to Gibaja with the words:

Mientes, Gibaja, que este hombre  
Es muy prudente y discreto.

And Gibaja replies:

Vese ahora la labor,  
Lo fondo es en majadero.<sup>1</sup>

There can be no doubt but that the word *fondo* in this idiom is based on the word defined above by Covarrubias and the *Diccionario de Autoridades*. Its significance will naturally vary somewhat, but with an understanding of the literal, primary meaning one should have little difficulty in interpreting the idiom in its various contexts.

The following examples of *fondo en* all show a closer relationship with the primary meaning than any which have been listed in previous articles. In the picaresque novel *Guzmán de Alfarache* occurs the following in the *Arancel de Necedades*: "Los que llevando zapatos negros o blancos, ya sean de terciopelo de color, para quitarles el polvo que llevan o darles lustre, lo hicieren con la capa, como si no fuese más noble y de mejor condición y costosa, y por limpiarlos a ellos la dejan a ella sucia y polvorosa; los condenamos por necios de baqueta; y siendo nobles, por de terciopelo de dos pelos fondo en tonto."<sup>2</sup>

El licenciado Cetina in Rojas' *Lo que quería ver el Marqués de Villena* speaks of a doctor Madrid "con su cara fondo en raso."<sup>3</sup>

<sup>1</sup> BAE, LIV, 196.

<sup>2</sup> Parte II, Libro III, Cap. I (BAE, III, 324).

<sup>3</sup> BAE, LIV, 319.



García in *El Gran Capitán*, attributed to Lope de Vega, says in an aside:

¡Caso extraño!  
 ¡Que por más que huyo de serlo  
 siempre he de ser alcahuete!  
 Ya que me vistan merezco  
 de terciopelo de plumas  
 fondo en miel.<sup>4</sup>

Moclín, in Moreto's *El poder de la amistad*, draws a word picture of Irene in which he says:

Tu pelo, aun es más que pelo,  
 Que es terciopelo, y acaso  
 Por postizo,  
 Con ser ello fondo en raso,  
 A costa de tu desvelo  
 Lo haces rizo.<sup>5</sup>

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## TWO NOTES ON UNCLE TOBY

Parallel passages and identical motifs are, when unsupported by other evidence, a very doubtful sort of proof. In considering, however, the work of so incurable a borrower as Laurence Sterne, the passages cited below may not be without significance. In *The World* for September 18, 1755 (No. 142), Edward Moore related the story of a woman who had suffered greatly from noise. In her orphaned girlhood she had been sent from one kinsman to another:

At last I was sent to board with a distant relation, who had been captain of a man of war, but who, having married a rich widow, had given up his commission and retired into the country. Unfortunately for poor me, the captain still retained a passion for firing a great gun; and had mounted on a little fortification, that was thrown up against the front of his house, eleven nine-pounders, which were constantly discharged ten or a dozen times over, on the arrival of visitors, and on all holidays and rejoicings.

<sup>4</sup> *Obras de Lope de Vega*, ed. Cotarelo, II, 240.

<sup>5</sup> *BAE*, XXXIX, 29.



Did the story of the eccentric captain suggest to Sterne the character of an old soldier who should spend his time in building fortifications?

Moore's well-known tragedy, *The Gamester*, acted and published in 1753, contains a passage which may have inspired one of the most famous of the incidents by which Sterne has immortalized Uncle Toby. In the first scene of the first act Jarvis, the faithful servant, says of his master, Beverley.

*Jar.* Is he indeed so poor then?—Oh! he was the Joy of my old Heart—But must his creditors have all?—And they have sold his House too? His Father built it when he was but a prating Boy. The Times I have carry'd him in these Arms! And, *Jarvis*, says he, when a Beggar has ask'd Charity of me, why should he be poor? You shan't be poor, *Jarvis*; if I were a King, no-body should be poor. Yet he is poor. And then he was so brave!—O he was a brave little Boy! And yet so merciful he'd not have kill'd the Gnat that stung him.<sup>1</sup>

Sterne has developed the incident elaborately by speech and gesture but the basis of the contrast between courage and sensibility is the same.

My uncle *Toby* was a man patient of injuries;—not from want of courage,—I have told you in a former chapter, "that he was a man of courage:"—And will add here, that where just occasion presented, or called it forth,—I know no man under whose arm I would have sooner taken shelter;—nor did this arise from any insensibility or obtuseness of his intellectual parts;—for he felt this insult of my father's as feelingly as a man could do;—but he was of a peaceful, placid nature,—no jarring element in it,—all was mixed up so kindly within him; my uncle *Toby* had scarce a heart to retaliate upon a fly.

—Go—says he, one day at dinner, to an over-grown one which had buzzed about his nose, and tormented him cruelly all dinner-time,—and which after infinite attempts, he had caught at last, as it flew by him;—I'll not hurt thee, says my uncle *Toby* rising from his chair and going across the room, with the fly in his hand,—I'll not hurt a hair of thy head:—Go, says he, lifting up the sash, and opening his hand as he spoke, to let it escape;—go, poor devil, get thee gone, why should I hurt thee?—This world surely is wide enough to hold both thee and me.<sup>2</sup>

It seems reasonable to suppose that *The Gamester* had been played at York or that Sterne had at least read it. Perhaps he

<sup>1</sup> *The Gamester*, London, 1753, p. 5.

<sup>2</sup> *The Life and Opinions of Tristram Shandy*, W. L. Cross, ed., 1904, 1. 185-186.



had seen some clever actor make stage business of catching and freeing the gnat. It was the very kind of incident upon which his retentive memory was wont to seize.

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### TRACING AN EPIGRAM

Upon reading the passages from Hartley Coleridge's Album and Byron's *English Bards and Scotch Reviewers* to which Professor Pierce called attention in *MLN* for January, 1927 (p. 28), I recalled some verses written by Edward Moore in a beautifully bound copy of his *Fables for the Female Sex* which was presented to Mrs. Garrick in the summer of 1749.

*To Mrs. Garrick*

Fine Binding! and but little in't!  
No matter, 'tis a Friend in Print:  
The Cover's only for your View,  
The Inside cannot Tutor You.

I have never seen the verses save in a letter of Garrick's published by Baker (*Some Unpublished Correspondence of David Garrick*, p. 12), but it is reasonable to suppose that they were copied by Garrick's friends into albums and commonplace books. Were they Byron's inspiration, or did all have a common source?

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### GOETHE'S FAUST, LINE 1520

Commentators have variously interpreted the line 'sowie er sie (*d. h.* die Schwelle) mit Öl betupft.' Witkowski remarks as follows:

Die Frage, weshalb Mephistopheles die Schwelle mit Öl betupft und wo er es hernimmt, erscheint müßig, wird aber bei jeder Faust-Inszenierung von neuem aufgeworfen. Der Zweck ist wohl, *das Holz zu erweichen und*



*Ratte die Arbeit zu erleichtern*,<sup>1</sup> und am einfachsten taucht er seinen Finger in den offenen Behälter von Fausts Lampe.<sup>2</sup>

If this is the correct explanation, it is hard to understand why Goethe should have used the word *betupft*, which according to the *Grimm Dictionary*, Vol. II, 1741, means 'leviter digitis vel pen-cillo attingere, betippen.' Grimm quotes two examples of the word, one of which is this passage from *Faust* and the other (with umlaut) from Wieland: "Es wird gar bald, wenn wirs nur leicht betüpfen, Uns durch die Finger schlüpfen." The meaning of the word is clearly to touch lightly, and by simply touching a surface lightly with oil it is difficult to see how the wood of the threshold would thus be softened.

H. Düntzer in his *Faust* commentary comes very close to the proper interpretation. He says: "Das Betupfen mit Öl soll nichts weniger als eine Weihe bezeichnen; der Teufel will nur eine Ratte, deren es viele im Zimmer gibt, durch den Geruch heranzulocken," i. e., in order to have it gnaw the wood on which the oil has been lightly put to complete in outline, as it were, the defective point of the pentagram.

It is interesting to note in this connection that Poe in his story of *The Pit and the Pendulum* lets the man in the clutches of the Inquisition use the rats in a similar way to effect an escape:

With particles of the oily and spicy viand, I thoroughly rubbed the bandage wherever I could reach it.—I had not counted in vain upon their (i. e. the rats') voracity. Observing that I remained without motion, one or two of the boldest leaped upon the framework, and smelt at the surcingle.—They busied themselves with the anointed bandage.—Plainly I perceived the loosening of the bandage. I knew that in more than one place it must be already severed. Nor had I erred in my calculations.—I at length felt that I was free. The surcingle hung in ribands from my body.—At a wave from my hand my deliverers hurried tumultuously away.

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<sup>1</sup> Italics are by the writer.

<sup>2</sup> It is important to bear in mind that the oil used in lamps prior to the nineteenth century was a vegetable or animal oil and not petroleum.



A NOTE ON LEGOUIS AND CAZAMIAN, *HISTOIRE DE LA LITTÉRATURE ANGLAISE*

When this work appeared two years ago, the *Bibliothek der Angelsächsischen Poesie* of Grein and Wülker was attributed by Legouis (p. 15, n. 1) to "C. W. M. Green" and "R. P. Wilker." We should expect the errors to disappear at the first opportunity; but in the English translation of Legouis and Cazamian by Helen Douglas Irvine (1926, 1. 8) poor Grein is still Green, and Wülker has suffered a further sea-change into "R. P. Wilkes." I observe (French edition, pp. 1-2) that the bibliographical net has failed to catch Wülker's *Geschichte der Englischen Litteratur* (1896); this should have been included, if only for the numerous, and mostly admirable, illustrations. It is of interest, also, as the only history of our literature, by a scholar of repute in Old English, that aims to give the story "*von den ältesten Zeiten bis zur Gegenwart*." Though Wülker, like the rest of us, occasionally made a mistake, I doubt whether he would have made two in a comparable, crucial, instance such as I have noted above.

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THE SIGNIFICANCE OF D'ANNUNZIO'S  
"OUTA OCCIDENTALE."

In an article entitled "Japan in French Poetry" which appeared in *PMLA*, 1925, pp. 435-449, the present writer made the statement that: "During the Russo-Japanese War, Europe . . . began to think of writing, no longer about the Japanese, but as the Japanese write poetry." Since then he has discovered imitations of the metre of the Japanese *uta* by Gabriele d'Annunzio, published in his *Isaotta Guttadàuro ed Altre Poesie* as early as 1886. These are eleven original "Outa Occidentale," inspired, as the poet says in a note, by the rimed translations of Japanese poetry made by Judith Gautier in the *uta* metre in 1885 and published under the title of *Poèmes de la Libellule*. Although D'Annunzio's Japanese poems do not appear to have exercised the influence of the first French *haikai*, composed in imitation of the Japanese by Paul-



Louis Couchoud, Albert Poncin and Julien Vocance in 1905,<sup>1</sup> the Italian "Outa Occidentale" antedate the Russo-Japanese War by nearly twenty years. This fact seems to afford another indication of D'Annunzio's versatility.

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<sup>1</sup> Cf. W. L. Schwartz, *RLC*. oct.-déc., 1926, "L'Influence de la poésie japonaise sur la poésie française contemporaine."



## REVIEWS

*L'Auteur de la farce de Pathelin.* Par LOUIS CONS. Princeton University Press and Les Presses Universitaires de France, [September] 1926. Pp. ix + 179. Price: \$1.80 in U. S.; 30 francs in France.

Though announced in print<sup>1</sup> in April, 1914, the important discovery which Professor Louis Cons was then stated to have made "within the last few days" could not be published "at an early date." A full participation in the Great War and, after that, ever and ever more finds, often requiring visits in France—these and other causes explain why we have had to wait so long for the publication of this book on the authorship of *Pathelin*. How has Mr. C. now presented his case?

Having filled 67 pages with indispensable approaches ("l'état de la question," "la critique des attributions," "la date de l'œuvre," "le lieu d'origine de l'auteur," "le milieu de l'auteur," etc.), Mr. C. convincingly eliminates a final batch of candidates and remarks (p. 68): "Il faut chercher ailleurs. Et chercher parmi les auteurs qui florissaient dans les années [1464-69] où se place ce chef-d'œuvre, dans le pays normand et dans le monde des clercs d'église." Thus, for literally the first time, he can name a really possible candidate for further testing, "Guillaume Alecis, auteur des *Faintes du monde* et du *Blason de faulses amours*," the earliest writer known to have used *pathelin* as a common noun. In Alecis we find "les allusions les plus anciennes, les plus nombreuses, les plus littérales à *Pathelin*; dans ses *Faintes du monde* surtout on retrouve les personnages, les thèmes de la Farce, rendus avec une précision, une fidélité que ne sauraient expliquer les jeux du hasard et du souvenir." In fact, as the reviewer also long ago perceived, "Les *Faintes* d'Alecis [C., p. 111] sont comme une galerie où on peut saluer au passage tous les personnages de *Pathelin*, où on les retrouve avec tout ce qui leur arrive et tout ce qu'ils font, avec les gestes de leurs mains et les paroles de leur bouche," an essentially truthful, though not a literally true statement. In *Les Faintes du monde*, one finds, in reality, the *disjecta membra* of almost the whole plot of the Farce, a witty scenario scattered

<sup>1</sup> In a Note on p. xii of my second (the second) English version of *Pathelin*. In my *Étude sur Pathelin* (Elliott Monographs, 1917, pp. 10, 87) I again announced Mr. C.'s intention to prove his thesis; again in my "small" critical edition of *Pathelin* (Classiques fr. du moyen âge, [June] 1924, p. 3, n. 1); again, and finally, in my *Études et Aventures Pathéliniennes* (in *Études fr., Sizième Cahier*, 15 Novembre 1925 [in reality, somewhat later]).



slily (and not detected until about 1913 or 1914) through some 880 verses (C., pp. 90 ff.) and now dissected out by Mr. C. (pp. 112 ff.) in a series of "exhibits" which *mathematically* demonstrate a genetic relation between *Pathelin* and the *Faintes*; for, in not less than twelve cases wherein the Farce and the *Faintes* unmistakably express the same thought (often with a striking verbal similarity), or wherein the *Faintes* provide a true comment, the verse-numbers are exactly or essentially identical—as follows: P 123, F 123-4; P 209-10, F 209-10; P 224, F 223-4; P 314-5, F 313-4; P 392-4, F 393-4; P 442-4, F 441-4; P 448-51, F 449-52; P 455-9, F 457-60; P 496, F 495-6; P 630-1, F 629-30; P 739-40, F 739-40; P 771, F 771-2. And all these numerical correspondences are capped in the *Faintes*, 589-90, by the direct, though of course not mathematically indicated connexion:

Tel a largement de blason  
Qui ne scait pas son pathelin.

What do these data reveal? (1) that in the (or an) original ms. of *Pathelin* the verses (contrary to the usual practice of 15th-century, and earlier, scribes or authors) were visibly numbered (1, 5, etc., or the like); (2) that the author of the *Faintes* took the pains, in some twelve cases, thus to link this work inextricably to the Farce by inserting like verses at the same intervals; (3) that *Pathelin* and the *Faintes* have therefore come down to us (at least as far as vv. 771-2 in each) with the length that each had when this series of mathematical equivalences was thus established. [As shown in my "small" edition, *Pathelin* has lost one verse, between 918 and 920, one, three, or some other *odd* number of verses, after vv. 771-2. After v. 880 of the *Faintes* occurs the probably original explicit: "Fin des Faintes du monde"].

Even if, by parallel passages from the *Blason* etc., Mr. C. had not supplied other abundant evidences of a common authorship, the mathematical correspondences above stated would make any attribution of our anonymous Farce to some one else than Guillaume Alecis difficult now even to conceive, still more difficult to establish. In a word, I conclude that Alecis adopted this typically medieval and extremely sure method of secretly *signing* the Farce as his own creation. The motives of this churchman for desiring his *Farce* to appear anonymously hardly need the convincing explanations offered by Mr. C., but for whose rare talents as a discoverer and follower of clues the best and historically most important comedy between Terence and *Twelfth-Night* might easily have continued for even more than 450 (or 462) years to be properly attributed to "an unknown author."

*Me judice* both logic and good form require that *Maistre Pierre Pathelin* shall figure henceforth as one of the Works of Guillaume



Alecis and be printed in the same style as Piaget and Picot's excellent 3-volume edition of his *Euvres*. The careful study of this single masterpiece inevitably leads one far and relevantly afield (a fact not understood by certain persons who, more intent upon belittling than upon comprehending, have enquired of me whether this subject has not now [about 1920 and later] been adequately treated), and Mr. C.'s discovery will not only increase the scientific value of an *Édition critique complète* (now within sight of publication), but will also provide one more solid foundation for other instructive and far-reaching studies.<sup>2</sup>

It was merely a handful of clues (substantial though they were) that caused Mr. C.'s searchlight to pause so splendidly in April, 1914. Later, as his book reveals, he could visit the ruins of the ancient abbey of Lyre (so suggestive of *guiternes* and *guiterneaulx*!) in the diocese of Évreux and could pursue his search with the valuable assistance of a canon of that place (M. Charles Guéry) who is the author of an *Histoire de l'abbaye de Lyre* and at home in all that concerns "le bon moine." In Paris, Rouen, and Évreux itself, he could examine some of the very MSS. once studied and even annotated in his own handwriting by Guillaume Alecis (C., p. 76 ff.), among them, the only known ms. of the *Advocacie Nostre Dame*, which he demonstrates (pp. 148-54) to have inspired in some measure the "fifth act" of *Pathelin*. He shows (pp. 154-6) a genetic connexion between *Pathelin* and *La Chapelerie de Nostre Dame de Bayex* known only through the ms. that contains the *Advocacie*. He identifies (pp. 156-8) that Jean du Quemin of whom *Pathelin* says (vv. 896-7):

Jehan du Quemin sera joyeulz,  
mais qu'il sache que je le see.

He finds (pp. 167-73) an authentic Guillaume Joceaulme, "nom d'un personnage historique," as a quite possible model for our reprobate Draper. He even reproduces (facing p. 164) a likeness (?) of *la benoïste couronnée* as we see her crudely figured on a seal of Guillaume le Bas, abbot of Lyre, and, beneath her feet, in a niche of his own, is the abbot himself:

<sup>2</sup> Mr. C. has already in mind, for example, the relation of *Pathelin* to other farces of that time; a search for the place where this farce was first performed or intended to be performed (Blois?, the château at Briecomte-Robert?); the political allusions in *Pathelin* (as presumably confirming the date, 1464, disclosed in my *Étude*); other facts which connect the Farce with Lyre; the part played by Louis d'Harcourt, abbot of Lyre (1463-79), in the composition or genesis of *Pathelin*; the relation of this farce to the "Guerre du Bien public" and to the opposition to Louis XI; a comprehensive study of Guillaume Alecis; nor merely these subjects—to which various readers of this review can readily add numerous kindred topics worthy of investigation.



Il en viendra au pié l'abbé,  
par la benoïste couronnée. (*Path.* 1015-6)

Both lack of space and a desire not to spoil too many of Mr. C.'s "surprises" for other readers not less fond of them than myself make me refrain from further mentions of the many incidental discoveries made by Mr. C.

(1) The Conclusion of his book (pp. 174-9) summarises accurately its whole contents, but in such fashion that at least some of those persons who reach Conclusions before they read what precedes will immediately regret their haste. (2) A work of this length and with such a wealth of contents should have been followed by an Index of Proper Names and Notable Matters. (3) At least one facsimile of the handwriting of Guillaume Alecis, with his signature, would have been well worth while. (4) To his "Ainsi Pathelin a paru entre 1464 et 1469" (p. 21) Mr. C. might safely have added some such phrase as this: "et il semble évident qu'en faisant dire par son Drapier *cest yver* (*Path.* 245) l'auteur ne peut avoir eu dans l'esprit que l'hiver qui avait précédé immédiatement l'an 1465 (v. st.)"; for otherwise, to a very matter-of-fact public, his allusion would have seemed unduly belated; it was certainly not made by the author as something continuously true. This conclusion would have shifted back to "about 1464" the possible *terminus a quo* of the *Faintes*. (5) Mr. C. is wise (pp. 24-25) not to attach great importance to the language of *Pathelin* as indicating, here and there, Norman origin; Parisian writers of that period use the form *donge* (C., p. 22); and *vecy* (or *vela*), assumed by C. and by Joret (whom he quotes) to be characteristically Norman, is common in other N. French dialects at that time. (6) "Et ici encore [*dans Pathelin*] c'est bien l'appareil romain et les cinq actes de Plaute et de Térence qui se rappellent à nous." (C., p. 59). Five main episodes (which we may call "acts") are in fact discernible in our farce, as shown by C., but he would have done well to prove (what he knew) that a visible division of Plautus and Terence into Acts and Scenes had been made well before the time commonly supposed ("the 16th century"). The 15th-C. *Therence en françoys*, examined by him in the Morgan library (p. 61, n. 1) is thus divided, though C. does not say so in his note. (7) P. 105, n. 1, C. declares *eaue* to count for two syllables in *Path.* (170, 606, 756); for only one in the *Faintes* (316, 867); he rightly adds: "On conviendra qu'il n'y a pas là de quoi infirmer nos [mes] conclusions." Let me add that there does not exist at present any good treatise on French versification in the 15th century, though we have many good texts from which to derive the data, including all Alecis. (8) C. says (p. 118): "Le 'Pathelin, en contant sur ses dois,' qui fait partie du texte de *Pathelin*, est nettement suggéré par l'allitération 'doye,' 'dois' et 'compte' des vers 273-74 des *Faintes*." Exactly the contrary, but this inadvertence is easy to understand: C. of course knew that *Pathelin* antedates the *Faintes*. (9) Without proof, C. states positively in his main text that *cabasser* has two different senses in *Pathelin* 3 and 1140; his footnote is more cautious; but his 'celui plus vigoureux dans lequel le mot est appliqué aux moutons' is again purely an assumption, particularly if he means both "stronger" and different.<sup>3</sup>

<sup>3</sup> The following misprints occur, not all due to Mr. C.: p. 3, la Croix Read La; p. 7, cell- R celle; p. 14, n. 2, le manuscrit R un; p. 19, fol vestu R mouton vestu; p. 23, omblyer pour oublier R ombliez pour oubliez; p. 24, ll. 16-17, eaue: doulce R eaue doulce; p. 24, n. 1 and n. 3. R either Gringoire or Gringore (not both); p. 32, n. 1, c'est trestoute froidure R ce fust etc.; pp. 33, 39 deüst R dëust; p. 51, ( ) misused 3 times for



[ ] to indicate interpolations by C.; p. 56 Evathl os quece *R* Evathlos que ce; p. 61, n. 1, Octavien Saint-Gallais *R* Octavien de Saint-Gelais; p. 70, l'eut fait *R* l'eût fait; p. 75, la pié *R* le pié; p. 75, lad. rivière (La Risle) *R* lad. rivière [la Risle]; p. 77, Si je n'ay *R* (?) Se je n'ay; p. 79, formosior instâ *R* formosior istâ [f. abl.]; p. 85, n. 1, *Here and elsewhere, R Faintes du Monde* (not *Feintes* etc.); p. 90, rimes équivoqués; p. 91, premier assis *R* premier assis; p. 93, nous bevrans *Holbrook reads* beurons (safer!); p. 94, tout lieux *R* tous lieux; p. 95, moisne noire; p. 96, contemplé *R* contemplée; pp. 101, 110, *Le Blason des faulses amours R de*; p. 101, dont venons *R* dont nous venons; p. 110, fantise *R* faintise; p. 116, que ne soit *R* que ce ne soit; p. 123, dont parle les *Faintes* cf. ces *Faintes* sont (p. 117); p. 123, en alliez *R* en aillez [: baillez]; p. 126, celle de *R* celles de; p. 129, ((réclame)) qui *Insert*; p. 129, n. 1, *Source R Sources*; p. 132, n. 1, basochien *R* basochien; p. 133, annexe, aux *R* annexe aux; p. 133, n. 3, dés œuvres *R* des œuvres; p. 135, le *Grand Testament* (twice) *R le Testament* [*Grant* was started by G. Beneaut in 1490]; p. 152, qu'il l'aura *R* qu'il aura; p. 157, qui la prinst *R* qui l'aprint; p. 175 (*printer's error*), l'au teure *R* l'auteur de.

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Lope de Vega, *El Marqués de las Navas*, publicada por José F. MONTESINOS. (*Teatro antiguo español*, vol. VI). Centro de Estudios Históricos, Madrid, 1925.

"*El Marqués de las Navas* en resumen es una de las comedias que por más motivos deben figurar en primera línea en un estudio del teatro de Lope. Por la mucha luz que da sobre su arte y su época pero también, y sobre todo, por sus grandes bellezas de detalle. Podría ser una obra popular si se la redujera a los dos primeros actos, lo que es perfectamente factible. Quedaría un gran cuadro de costumbres, tal vez el más lozano, ameno, entretenido y atractivo que nos haya conservado el teatro español del siglo XVII."

Thus Sr. Montesinos (p. 182) on the merits of this uneven comedy of Lope de Vega's, which, as in the two preceding volumes of this series, he publishes from the original manuscript and for which he provides critical observations and notes. (The play had already been included in the modern editions of Lope by Hartzenbusch and Menéndez y Pelayo, but as the present editor shows, both had reproduced, not the text of the original manuscript, but that of Lope's Parte XXII.)

It is not with the first two acts, praised so highly by Sr. Montesinos as *cuadros de costumbres*, that he is concerned in his *Observaciones*, but with the third act. Acts I and II, colorful and attractive as they are in the depiction of the festive side of Madrid life, give but the setting for the main plot of the play, the "extraño caso" of the Marqués de las Navas, tardily presented and



developed in the third act. This story of the return from the other world of the ghost of Leonardo, killed by the Marqués, to demand that the latter assume the responsibility of carrying out the terms of his will, is studied in its relation to other plays of Lope which present supernatural figures.<sup>1</sup> The play, we learn, is unique only in that it dramatizes what was accepted as a real happening of Lope's day (also recorded as such in Vicente Espinel's *Marcos de Obregón*). Otherwise it bears certain resemblances to other plays of Lope in which ghosts appear. Sr. Montesinos finds, interestingly enough, however, that *El Marqués de las Navas*, written in 1624 and perhaps the last of such plays by Lope, most resembles those nearest in time, and that from such an early comedia as *El ganso de oro* through *La santa liga* and others composed shortly after the turn of the century, there was a gradual evolution in Lope's theatre toward a more realistic presentation of the *figura de ultratumba* and a merging of the two planes of existence, the terrestrial and the non-terrestrial. The dead and the living, being thus more closely related, are more mutually dependent on each other for happiness and the salvation of their souls.<sup>2</sup> This conception finds its most concrete and consequently least artistic expression in the third act of *El Marqués de las Navas*.

After dealing with the special problem offered by this play, Sr. Montesinos has seen fit to devote several pages to the more general and highly controversial topic of characterization in Lope's theatre. He takes exception to the criticism so often made not only of Lope's but of the whole classic theatre of Spain, that it is deficient in clearly conceived and individualized characters. We cannot expect of Lope a *modern* psychological analysis of character, but for that matter, he adds, we do not find such analysis even

<sup>1</sup> Sr. Montesinos limits his study of these plays, purposely leaving out of account those in which there is no direct intervention of supernatural figures and those with miraculous appearances of Saints (p. 141). It would have been worth noting, nevertheless, that in Lope's *El llegar en ocasión* although the Marqués is deceived by Laura and takes the figure of a living man for a ghost, Laura's report that it was her husband's ghost who had returned from the other world asking that certain things be omitted from his will be carried out, is reminiscent of similar requests in *Don Juan de Castro* and *El Marqués de las Navas*.

<sup>2</sup> The idea was common enough at the time. It may be recalled that Don Quijote on one occasion believes himself visited by a ghost come to demand his aid. "Conjúrote," says Don Quijote, "fantasma o lo que eres, que me digas quién eres, y que me digas qué es lo que de mí quieres. Si eres alma en pena, dímelo; que yo haré por ti todo cuanto mis fuerzas alcansaren, porque soy católico cristiano y amigo de hacer bien a todo el mundo; que para esto tomé la orden de la caballería andante que profeso, cuyo ejercicio aun hasta hacer bien a las ánimas de purgatorio se estiende." (Ed. R. Marín, 1916, v, 462.)



in Lope's French contemporaries, Corneille and Racine, so often called his superiors in character drawing. Lope does all too frequently merely repeat traditional literary types, but he also succeeds at times in achieving true characterization. This is perhaps lost sight of in the fact that Lope's method is more suggestive than explicit, and requires an effort on the reader's part for the figures to take on the full semblance of reality. But we must not for this reason deny these characters a psychologic basis.

This defense, it seems to me, carries in it an admission of weakness in the comedia as a form of art. The very fact that the reader himself must fill in the outline of a figure seen in the large, implies that the figure has been only imperfectly realized by the dramatist. It could not, as a matter of fact, have been otherwise in a theatre so characterized by conventionalism, fantasy and unreality, and, what is more significant, by hasty composition and what amounted almost to improvisation. That the interest was not in character is evident, too, in the fact that the comedia, as even its staunchest defenders admit, can only be fully appreciated with a special knowledge of the period, that is, historically rather than esthetically. Literature in which character is predominant has an inevitable appeal to modern taste, so that we may suspect the hostile attitude toward the classic comedia shown by such writers of today as Azorín, Baroja and Pérez de Ayala, to be due largely to their finding it wanting in this respect.

Turning now to the *Notas* of the present edition, in which Sr. Montesinos continues to list usages not recorded by the dictionaries and to call attention to certain favorite themes and thoughts in Lope, I offer the following additional material as possibly of interest to the student of Lope's thought and expression:

Lines 140-141, "Y mira que *muger* soy, Donde es mayor la *venganza*." This is a commonplace in Lope and one of the platitudes of the time. Cf. *Modern Language Notes*, XL, 1925, p. 236. Further examples in Lope: the sonnet on a woman's revenge, in *El bastardo Mudarra*, Acad. VII, 472b; the comedia *La bella Aurora*, which deals with the character of a jealous woman. Cf. also "Las mujeres, somos naturalmente vengativas" (Cervantes, *Persiles*), quoted by Castro, *El pensamiento de Cervantes*, 1925, p. 127, note.

Lines 532 ff. "Pienso en lo que estoy callando, Callo lo que estoy sintiendo, Siento lo que estoy sufriendo," etc. A favorite stylistic device: for other examples cf. my edition of Lope's *El castigo del discreto*, p. 265.

Lines 1083-1085. For defamatory references to the *Calle de Getafe*, cf. *El castigo del discreto*, ed. cit., p. 224.

Lines 1092-93. "¡Que venga vn onbre a casarse, Antonio, en día de toros!" To marry on a day given over to bull fighting



augured ill, giving rise to thoughts of jealousy and dishonor. Cf.: Belardo. "Correránse dos novillos." Danteo. "Ese parecer boralde, Que en bodas no es buen agüero Animal con armas tales." (*El engaño en la verdad*, Acad. N., v, 245a.)

Lines 1579-80. "Yd con Dios, que en este puesto Estaré como español, Sufiré como tudesco." The bravery of Spaniards and their ability to withstand hardships was a commonplace: one example in Lope, "... en la adversa fortuna, Son los soldados primeros De sufrir y padecer" (*La mayor desgracia de Carlos V*, Acad. XII, 179b). The same trait in German soldiers is referred to in these lines of Lope: "Mira que es tema tudesca Morir sin mover los pies" (*Amar, servir y esperar*, Acad. N., III, 237b); "... y tudesco sufrimiento" (*La mocedad de Roldán*, Acad. XIII, 223a). Lope distinguishes, it may be said in passing, between *tudescos* and *alemanes*; in the passage already quoted from *La mocedad de Roldán*, we read: "Con alemán pensamiento, Con dulzura portuguesa, Con industria genovesa Y tudesco sufrimiento"; and in *El blasón de los Chaves de Villalba*: "... Y fuerte como un tudesco. Gallardo como alemán. . . ." (Acad. XI, 426a). It would be interesting to know whether in Lope's day a distinction was commonly made between *tudesco* and *alemán*; Covarrubias at least does not make any, saying in his *Tesoro*, "Tudesco es lo mesmo que Alemán."

Further examples of words and usages not recorded in the dictionaries: *platera* = *fregona* (line 452) is also found in *El castigo del discreto* (l. 841); *dueño* = *autor*, "y aun persona interesada o complicada en algo, sin que se trate de posesión de nada material" (line 1700) is also used thus in *El castigo del discreto* (ls. 689, 1498) and in *La mayor desgracia de Carlos V* (Acad. XII, 179b): "La otra, porque ellos son Dueños de cualquier fación Que el César sabe emprender."

The text of *El Marqués de la Navas* as reproduced by Sr. Montesinos seems to call for the following emendations, the errors in some cases being obviously typographical: l. 911, *Fa* should read *Ma[rqués]*; l. 1066, *Lu.* should read *Leo[nardo]*; l. 1166, Omit comma after 'que'; l. 1221, Omit comma after 'ocico'?; l. 1257, 'yo' should read 'ya'; l. 1386, 'intenta' should read 'intento'; l. 1495, Why not accept Lope's original reading, rather than the line written in by another hand?

In the table of versification on page 183, the lines for Act II and part of Act III are incorrectly numbered (1068 should read 1056, 1069 should read 1057, etc., etc.). Incidentally, it would have been helpful for purposes of comparison with other plays of about the same date, to have included the percentage of verse forms used in the play.

Another minor point. Sr. Montesinos, in speaking of *El pro-*



*digioso príncipe transilvano*, apparently accepts the date of 1595 ascribed to it by Sr. Cotarelo (p. 147). But as the political events related in it can hardly have been foretold by the playwright, it would seem logical to suppose the play to have been composed some years later, in which case the ascription of the play to Vélez de Guevara, not accepted by Sr. Cotarelo because Vélez was only fifteen years old in 1595, would have to be reconsidered.

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*The American Indian in English Literature of the Eighteenth Century.* By BENJAMIN BISSELL. Yale Studies in English: LXVIII. New Haven: Yale University Press, 1925. ix + 223 pages.

Dr. Bissell's monograph is a discussion, confined mostly to the eighteenth century, of the processes by which the American Indian became "romanticized" in English literature. There are six chapters, an Introduction and Conclusion of two pages each, and a brief Appendix. The opening chapter, by touching lightly in thirty-six pages upon the writings of the travellers, explorers, captives, and historians of nearly three centuries, beginning with Peter Martyr, constructs "the background from which the figure of the romanticized Indian emerged." The second skims over the somewhat complicated subject of primitivism in eighteen pages. The third, "Civilization as seen by the Savage," describes certain essays of the "foreign observer" type, and considers briefly the Four Indian Kings of *The Spectator* fame, Tomochichi, and a few of the other Indians who visited England in the eighteenth century. The three remaining chapters, which occupy three-fifths of the volume, deal with the Indian in fiction, in the drama, and in poetry. The study includes American as well as British authors.

Dr. Bissell holds that seventeenth-century allusions to the Indian's nature and habits show, sometimes admiration for his virtues (especially for the virtues of the Peruvian and the Mexican), but oftener "disapproval of [his] impiety, and resentment at his cruelty"; that "the qualities of the real Indian had been by 1700 pretty fully set forth"; and that "his metamorphosis into the noble savage was gradually to come about during the next hundred years, chiefly under French influence." On page 8 we are invited to "follow this mysterious evolution." But in his "Conclusion" the author admits (p. 213) that "the accumulation of evidence cannot be so arranged as to



show a steady and obvious progression from one extreme to another" (that is, from the extreme of aversion to that of idealization), though he considers that "there has been some sort of change between the year 1700, let us say, and the decades which mark the close of the century," since between 1775 and 1800 the idealized Indian appears in English literature with "relative frequency." On page 214 Dr. Bissell speaks of "the transformation of the sinister and forbidding savage into the idealized embodiment of picturesqueness, pathos, fortitude, and heroic sentiment" as a "singular product of the purely literary imagination," whatever and whenever that may mean. One supposes it to mean by the close of the eighteenth century but on page 41 "innumerable poets, philosophers, romancers" are said to have "sung the praises of the brave and generous Indian" before the time of Rousseau, and one recalls that Dryden used the expression "the noble savage" as early as 1672. The author's explanation (p. 213) that "the variety of currents, cross currents, and counter currents sometimes seem to confuse the entire issue" accounts for the reader's difficulty in following any "mysterious evolution."

In point of fact, from the beginning of their contact with the American Indian, Europeans regarded him in at least three ways,—the settler's way, the missionary's, and the romancer's, and all three are found in varying degrees contemporaneously in the literature of the sixteenth, seventeenth, eighteenth, and nineteenth centuries. Increased attention is of course given to the Indian as a romantic figure toward the close of the eighteenth century, and Dr. Bissell is right in correlating this phenomenon with the growing interest in the various manifestations of primitivism, but his discussion of the influences—mainly French, he says,—that fostered this development is far from complete or lucid. Furthermore, there is nothing to indicate when, where, or in what forms the "romanticization" of the Indian reached its culmination, or why such a study as this appropriately stops with the year 1800.

The significance of an investigation of this sort, in which no clearly defined thesis of much importance can be established, must lie mainly in the working out of incidental problems, or in the accumulation of bibliographical material. Dr. Bissell finds no incidental problems to solve—indeed he seems rather impatient of detail (cf. pp. 21, 22, 29); and he has not presented a very impressive amount of new matter. Attention has already been called in print during the last fifteen years to a considerable number of the books, essays, and poems that he cites. The author implies (on pp. ix, 37, 41, 63, 96, and 177, for example) that he has found much more material than he has used. It is unfortunate that he has not given us the full benefit of his researches in an adequate bibliography. The bibliographical information is of the



scantiest sort. Drake's *Book of the Indians* is cited, but the author does not say which of the widely differing editions he has consulted. No mention is made of works of such fundamental importance to his subject as Hodge's *Handbook*, Field's *Catalogue*, or the Newberry Library list of "Captivities," nor is there anything to show that he is acquainted with the Ayer, Harris, Watkinson, or Clements collections of Americana.

Dr. Bissell's citations of fiction, plays, and poems in which Indians appear make no pretension to completeness, but the chapters on the drama and on poetry, particularly, contain some regrettable omissions. William Richardson's play, *The Indians*, is analyzed, but no reference is made to the earlier tale, by the same author, on which the drama is based. Mrs. Behn's *Oroonoko* receives attention, but not her *The Widow Ranter*. There is no mention of John Dennis's *Liberty Asserted*, or Governor Wolcott's *Poetical Meditations*, or Tickell's *Prospect of Peace*, or Brackenridge's satirical thrusts. Indeed, the humorous and satirical treatment of the Indian in the eighteenth century is hardly touched upon.

A checking-up of Dr. Bissell's text reveals considerable laxity of various sorts. The author does not seem to know that the ode, *Tomo-cha-chi*, has long been ascribed to the younger Samuel Wesley, and more recently to Thomas Fitzgerald; or that *Art and Nature* is the work of James Miller; or that W. R. Chetwood is believed to be the author of *The Voyages of Captain Richard Falconer*; or that William Smith, Provost of the College of Philadelphia, is the reputed author of Yariza's *Letter to the Ladies of New York* and the poems that accompanied it, or that Smith's book was published in New York two years before the London edition appeared. The water-color sketches made by John White, the artist who accompanied Raleigh to America in 1585, seem to be attributed on p. 5 to the De Brys family. Since these drawings must have had at least some basis in actual observation, Dr. Bissell is hardly justified in calling them "even more fanciful" than the text they illustrated.

Nothing is said of the interesting discussions of the "Welsh Indians" in the eighteenth century, or of the literature of the Wyoming massacre, or Lovewell's fight, or St. Clair's retreat, or the Jane McCrea episode. In fact, only two pages (177-8) are devoted to the literary treatment of the Indian in connection with historical events. Logan's speech is accepted (p. 27) as genuine, and Cresap's responsibility for the murder of Logan's family is unquestioned. The note on Prichard's *Character of St. Tammany* (p. 182) neglects to mention E. P. Kilroe's interesting dissertation on this Indian saint, which shows, incidentally, that Prichard's poem was in print three years earlier than the earliest date



given by Dr. Bissell. The story of Smith and Pocahontas, which is said on p. 6 to be mentioned for the first time in Smith's *General History* (1624) is alluded to in the second edition of Smith's *New England's Trials* (1622).

There are several instances of careless proof-reading. C. C. Jones's *Historical Sketch of Tomo-chi-chi* is cited twice, and in two different ways (pp. 63, 66), but neither time under the correct title. The title of Joseph Williams's *The Converted Indian* is given on p. 194 as *The Indian Convert. An Indian's Speech to his Countrymen* appeared in the *Gentleman's Magazine* in 1765, not in 1785 (as on p. 179). The name "Thomas J. McKee" (p. 183, n.) should be "Royall Tyler." On p. 192 Robert Southey masquerades as William Southey. The Indian name "Weimar" on p. 188 should be spelled "Wimar." "Introduction to *The Works of Aphra Behn*" (p. 84) should read "Introduction to *Oroonoko*, in *The Works of Aphra Behn*." *The Complaint of Cascarilla* appeared in Volume 4 (not 9) of *The American Museum*, and Volume 4 (not 9) of *The Massachusetts Magazine* (p. 199, n.). E. G. Bourne's article on Carver appeared in Volume 11 of *The American Historical Review*, p. 287, not in Volume 2, p. 282 (p. 12, n.) or Volume 2, p. 287 (p. 28, n.). Dr. Bissell does not, by the way, call attention to Quaife's reply to Bourne in *The Mississippi Valley Historical Review*, September, 1914. In the extract from Ligon (p. 138) "took them abroad" should read "took them aboard." On pp. 50 and 53 Boswell is misquoted, and on p. 164, Milton.

One of the most surprising features of the book is the style in which it is written, which the following quotations represent at about its worst: "One of the Spaniards speaks of how nobly he was used" (p. 142); "The chief source of general knowledge regarding the Indian and his ways was provided by a variety of other sources" (p. 12); "to regard the Indian as being for the most part a simple, harmless sort of being" (p. 3); "the metaphors . . . of which there was not much variety, but a certain quaint picturesqueness" (p. 25); "Rousseau's contribution . . . was not, indeed, in any new praises of savage virtue (he did not of course pretend to have any first-hand knowledge of them)" (p. 41); "it is merely necessary to mention them" (p. 5); "to the sense of horror at the Indian's cruelty, there is an additional element of interest in the captive's danger" (p. 11); "such persons, if there were any, who actually made this daring and picturesque social experiment" (p. 37).

All things considered, Dr. Bissell's dissertation can hardly be held to add much distinction to the series of Yale Studies in English.

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*The Philosophy of Grammar.* By OTTO JESPERSEN. New York, Henry Holt and Company, 1924. 359 pp.

For many years the need for a thorough-going revision of our antiquated system of grammar has been obvious to all who observe and reflect upon the character and behaviour of the living languages; and not a few attempts in that direction have been made. But Professor Jespersen, penetrating deeper into the problem, has seen that as a preliminary step to such revision a clear comprehension of the nature of grammar itself and of the principles underlying it is essential. In the *Philosophy of Grammar*, a book that was under way for some fifteen years, he has attempted to take that step.

Early in the first chapter the author makes plain what is already known to his followers: that he, like Brunot, Bally, Sechehaye, and others of the modern school of linguistic thought, is a vivisectionist. "The spoken and heard word," he says, "is the primary form for language, and of far greater importance than the secondary form used in writing (printing) and reading." The first three chapters serve to orient the reader. Distinctions are made between formulas and free expressions, between descriptive and historical linguistics, between grammar and dictionary. A criticism showing the inconsistency and the confusion in the divisions usually recognized in the subject of grammar introduces a discussion of the possibility of a universal grammar and of the categories to be recognized as a framework of such a system which is clarifying to those who, though appreciating the interest which such a work might have, are bewildered even by the vagaries of their own language. With the relationship between the syntactic and the notional categories established, Jespersen's bipartite approach to the facts of language (from form to thought—from without to within, and from thought to form—from within to without) is a valuable working hypothesis.

The author begins his actual presentation of his system of grammar with three chapters on the parts of speech. He recognizes five classes of words which are grammatically distinct: substantives, adjectives, pronouns (including pronominal adverbs and numerals), verbs, and particles (an omnibus carrying whatever words do not fit into the first four classes: adverbs, prepositions, conjunctions, and interjections). The identification of a word must be based not on the isolated form, but on its form, function, and meaning in a given context. The word having been considered and classified as a thing in itself, the next step is to classify it according to its relationship to the other words of the context. For this purpose Jespersen uses, with one slight change in terminology, the system of ranks (primary, secondary, tertiary, etc.,) which he used in his *Modern English Grammar*, Part II, and which provides a neat



and consistent designation for some of the mooted problems of grammar. Likewise, the author's enumeration of the various kinds of nexus offers a reasonable solution for a number of types of intricate syntax. Conspicuous, at this point, is his defense of the accusative in the type of sentence exemplified by, "We feed children *whom* we think are hungry." In an appendix the author presents a rather convincing array of illustrations ranging, in English, from Chaucer to a *Times Literary Supplement* of 1923 to demonstrate that the speech instinct inclines to the accusative and to support his contention that "a subject need not always be in the nominative, and the insertion of the words *we think* can and does change the relation between the relative pronoun and its verb." To which one might add: neither need an object always be in an oblique case. (Cf. "I may go if *I* please"; "Let's you and *I* go down town.")

The chapter on *Case* argues the inadequacy of the various tests based on inflexion, or analogy, or syntax which grammarians use to prove the existence of a case system in modern English; and also presents some of the difficulties in finding notional categories of any classificatory value that will provide for the idiosyncrasies of individual languages.

The discussions of number, person, gender, and comparison are stored with an amazing accumulation of significant illustrations that do not readily admit of summary. As a basis for his observations on time and tense, Jespersen uses a sevenfold division, each with a grammatical and a notional name, which satisfies the requirements of logic, but which does not, he grants, provide for actual time categories and tense distinctions found in different languages. The whole problem of tense is complicated by the fact that forms theoretically intended for time distinctions are used to express other types of notions such as unreality or impossibility, with the result that the grammatical form of the verb and its notional content (with respect to tense) may be wholly contradictory. The author's contribution to the subject of aspect—a classification upon a notional basis—is purely tentative. He suggests the following divisions: the tempo-distinction between the aorist and the imperfect, the distinction between conclusive and non-conclusive verbs, between durative or permanent and punctual or transitory, between finished and unfinished, between what takes place only once and repeated or habitual action or happening, between stability and change, and the distinction according to the implication or non-implication of a result. These differences are sometimes expressed by inflexional changes, sometimes by the use of auxiliaries or expanded forms, again by idiomatic word groups and by prefixes or suffixes. A phenomenon which manifests itself as a problem of grammar in one language may be a



problem of lexicography in another: hence the constructive and unifying value of notional categories in universal or even comparative grammar.

The book is completed by chapters on direct and indirect speech; on the classification of utterances (*utterance* being the basic word on which Jespersen builds his definition of a sentence); on mood (which he considers a syntactic, not a notional category); and on negation.

But the significance of the *Philosophy of Grammar* does not end with its last page. The reader shares in the hope of the author "that elementary teaching of grammar in future may be a more living thing than it has been up to now, with less half-understood or unintelligible precept, fewer 'don't's,' fewer definitions, and infinitely more observation of actual living facts." (p. 346) One anticipates with enthusiasm a study of comparative syntax based upon the principle proposed by Jespersen 'starting from notion or inner meaning and examining how each of the fundamental ideas common to all mankind is expressed in various languages, thus proceeding through function to form.' Such a plan would extend the scope of study beyond the group of languages having linguistic kinship, and include, in theory at least, all intelligible systems of conveying thought by means of speech. One can merely speculate as to the importance of such a work in showing the multifarious operations of the human mind, and the similarities and diversities in human thought.

It would seem indeed hypercritical to seize upon details in a mass of material so carefully organized and so highly interesting; but not infrequently Professor Jespersen's statements challenge a reconsideration, and sometimes it is difficult to agree entirely with him. I shall mention a few instances.

His suggestion (p. 121, note 1) that one might take *witness* in "witness the way in which he behaved" as a substantive or as a verb in the subjunctive is difficult to follow. Why not the 'imaginary imperative' illustrated on pp. 314-5?

The passage on active and passive substantives (p. 169) with its omission of compounds made up of verb and subject, recalls a curious fallacy of the author in his *Modern English Grammar* II, 8. 64 (pp. 224-5) in insisting that in the original making of the compound *hangman* *man* was the object of *hang*. "We should in vain search," he says, "for parallels to the other possible explanation: 'a man who hangs,' as if we had a word *bake-man* = *baker*." While *hangman* may possibly have been formed with *man* as the object of *hang*, the search for parallels is not in vain: without question *hush-money* is money which hushes and a *watch-dog* is a dog which watches. Furthermore, OED gives the first illustration of *hangman* in 1393, of *watchman* 1400-50, of *watchdog* in



1610, of *hangdog* in 1687. Other examples, of which there are doubtless many more, are: *cookstove*, *flywheel*, *go-cart*, *ripsaw*, *turnbridge*, *turntable*, *saw-mill*, *springboard*.

The interpretation of such expressions as "this rather frightened me" (p. 253) as at bottom a comparison of verbs "where the second term of comparison is left unexpressed, but where the original idea is '*frightened* is a more adequate expression than any other verb,'" is certainly based on the historical rather than the descriptive method. *Rather* in such instances has nothing deeper than a quantitative significance; it is practically equivalent to *somewhat*.

In the example quoted from Shaw (p. 329), "You may call me Dolly if you like; but you mustn't call me child," the change in auxiliaries is due, not to a change from positive to negative statement, but to an actual change in meaning, a change in the intensity of volition on the part of the speaker. The next example from Dickens, "You mustn't marry more than one person at a time, may you?", is surely an anomaly. The change in auxiliary is caused by a shift in the psychological attitude of the speaker rather than by the negative.

On the whole, the chapters on time and tense are the least convincing part of the book, perhaps because the author departs from his own method and takes as a basis for discussion a logical scheme of "times" which corresponds very closely to the recognized tense systems of grammar. In a classification proceeding from within to without, i. e., notional, there are only three time realms possible, the past, the future, and the present, the last an ever-changing, instantaneous point which is in reality very seldom designated, being fundamentally exclamatory. (Cf. *He moves!* and *He moves quietly.*) But the verb, in the phrasal group or by its inflexion, expresses the different phases of the action (Jespersen regards, wrongly it seems to me, some of these phases as "time," others as aspect) in relation to the time sphere. These phases may be classified as follows: 1) Pre-initiative, 2) Initiative, 3) Developing, 4) Existent [a) Instantaneous, b) Continuative, c) Repetitive, d) Habitual], 5) Completed. With this classification in mind, the significant comment on verbs denoting psychological states, feelings, etc., (see pp. 278-9) is that, whatever their form may be, they never can, by reason of their inherent meaning, express an instantaneous phase; the meaning, regardless of form, is always "expanded."

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*A Bibliography of Chaucer, 1908-1924*, by DAVID DUDLEY GRIFFITH. Pp. 148. University of Washington Publications in Language and Literature, IV, no. 1, pp. 1-148. Seattle: University of Washington Press, 1926.

So enormous in quantity and so varied in kind have studies in Chaucer become that the undertaking of even a simple problem is a formidable job. Luckily there are excellent helps: Miss Hammond's invaluable bibliography, Wells' *Manual*, and the exhaustive surveys of Koch from time to time in *Anglia* and *Englische Studien*. But Miss Hammond's work is now nearly twenty years old, and Wells' *Manual*, though indispensable, is not always easy to use. In these circumstances one welcomes heartily the work under review, which begins where Miss Hammond left off and carries the record down to 1925.

Professor Griffith's design is modest:

There has been no effort to make a critical bibliography or to satisfy the need of scholarship which will be met when Miss Hammond has completed the promised revision of her book. We have tried to keep in mind only the need of the student and to call to his attention articles and supplementary material which otherwise might be overlooked in his study.

But this more limited work is of the highest utility, and it has been executed with care and intelligence. The book is divided into two parts; the first, a general bibliography; the other, a bibliography of Chaucer's works. Part I, which fills a little less than half the volume, falls into five chapters: Bibliography, Chaucer's Life, Editions, Investigations and Criticisms, Backgrounds of Chaucer's Time; Part II includes two chapters, The Canterbury Tales, and Works other than the Canterbury Tales. Within the chapter the arrangement is alphabetic by authors. Such a classification, of course, involves arbitrary decisions respecting the disposition of items and the relegation of them to compartments that the hurried student could never suspect. This difficulty, inherent in any cataloging, has been skilfully minimized by abundant cross references, and even repetition, and an index of authors. An index of titles would have been welcome; but in these days of high publication costs we may not ask for perfection. The result in any case is an eminently practical and usable book; and that is the great *desideratum*. How far it is exhaustive only long and assiduous use could determine. But it is obvious that Professor Griffith has worked through all the usual sources, and if material has escaped his attention, it must be recondite indeed. At least, the writer has had occasion to check the references in two recent heavily annotated articles, and has found them recorded in their proper place in Griffith. Professor Griffith has even gone back and included material omitted from Hammond and Wells: Cook's Bibliography, for instance (p. 7), the note by Furnivall on Chau-



cer's Tomb (p. 11), and a good many minor items buried in the voluminous files of *Notes and Queries*. One entry, however, did send us on a wild-goose chase. On page 15 is recorded Professor Tatlock's "Comparative Study of All the mss. of Chaucer's Canterbury Tales," Milford, 1924; and on p. 69 the same book is again noticed as Chaucer Society, second series, 57. Professor Tatlock's study has long been eagerly awaited, but so far as I am aware it has not yet appeared. The error, apparently, must be charged against the Bibliography of the Modern Humanities Research Association (1924), where it is announced as published (p. 5, no. 60).

Slips of this sort, when they are infrequent, as they are here, are venial; and so are purely mechanical flaws. Certainly one could wish that series and number of the publications of the Chaucer Society should invariably be given. This has indeed been done where a publication is recorded separately, but not in the list of publications since 1908 on page 15. Further, reference would certainly be facilitated and space-consuming repetition avoided if items were numbered consecutively as they are in Gross' *Sources and Literature of English History* and in the annual bibliographies of the M. H. R. A., to mention only two examples. We welcome especially Part I, Chapter V, "Backgrounds of Chaucer's Time," though here selection must be rigorous and the omissions often startling. We miss, for instance, any reference to the Paston Letters. The standard editions, of course, were published long ago, but there have been useful abridgements since 1908, to say nothing of that extremely entertaining and scholarly book in large part based upon them, Mr. H. S. Bennett's *The Pastons and their England* (1922). And the Paston Letters recall the almost equally important Stonor Letters, so ably edited for the Royal Historical Society (Camden Society, 3. series, 29, 30; and the Camden Miscellany, 13) by Mr. C. L. Kingsford. The Stonors, indeed, for three generations were intimately associated with the Chaucer family, and the records of their life throw an invaluable light on the state of that lesser gentry which Chaucer's Franklin illustrates so well, and to which, or to a rank only slightly higher, Chaucer's own son belonged. Attention should be called also to the perfect annotation of lines 390-412 of the Prologue (description of the Shipman) in Mr. Kingford's *Prejudice and Promise in the Fifteenth Century*. The chapter here, on the "West Country Piracy," is an unrivalled illumination of that "gentil" ruffian and his crew. Such criticism, however, is simply captious: illustrative material is inexhaustible, and we have merely to record our pleasure that Mr. Griffith has made accessible to students a field of investigation so magnificently exploited of late by Mr. Manly and Miss Rickert.

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MARTIN B. RUUD.



*From Goethe to Hauptmann*, by CAMILLO VON KLENZE. The Viking Press. New York, 1926.

*Studies in a Changing Culture*, der Untertitel dieses Werkes, ist der rote Faden, der die vorliegenden fünf Studien zu einer Einheit verbindet; und er bleibt—schon nach der Lektüre des zweiten Aufsatzes wird man dessen mit Freude gewahr—nicht wie jenes Kennzeichen der englischen Marine im Kern des Taues verborgen, sondern ist der leitende Grundsatz in der Betrachtung dieser scheinbar auseinanderstrebenden Probleme, die sich somit als weltliterarische Strömungen im Wechsel der Weltanschauungen erweisen.

Ein- und ausatmend, nehmend und gebend steht deutsches Fühlen und Schauen im Mittelpunkt des Buches, das besagt der Haupttitel—von Goethe zu Hauptmann—, der nur in dieser Erkenntnis seine Berechtigung erhält. Wie Goethe's Erlebnis Italiens von seinen Vorgängern beeinflusst wurde, über die er sich dann durch eine ganz neue, organische Betrachtungsweise erhob, ist das Thema des ersten Aufsatzes, *A Renaissance Vision: Goethe's Italy*. Aber Goethes Reichtum wird erst im Laufe der Zeiten ausgeschöpft und in Scheidemünze umgeprägt. So gehen die Zeitgenossen zum Teil an ihm vorbei, stehen verständnislos vor dem veröffentlichten Werk der *Italienischen Reise* und verrennen sich in die romantische Sackgasse einer religiösen Wertung italienischer Kunst, eine Entwicklung, die in Friedrich Schlegel und Wackenroder wurzelnd dennoch in K. F. von Rumohrs Werk zu neuer Einsicht und zur Grundlegung kunstgeschichtlicher Prinzipien führt. Rumohrs Anregungen finden sodann in dem Franzosen Rio einen fanatischen Förderer, der die neue Botschaft nach England trägt und durch Ruskin ein zwar einseitiges aber doch lebensförderndes tieferes Interesse in künstlerischen Dingen entfacht (*A Romantic View of Art: German Predecessors of Ruskin*).

Der dritte Aufsatz, *Realism and Romanticism in Two Great Narrators*, bringt dem englischen Leser die Bedeutung des Doppelgestirns Keller und Meyer zu eindrucklicher Beachtung. Für den Parallelismus der Lebensentwicklung der beiden Erzähler, den Professor von Klenze stark unterstreicht, hat uns das kürzlich erschienene Lussersche Buch (Leipzig, 1926) noch eine weitere Erkenntnis gebracht, nämlich die, dass die Wirkung von Fr. Th. Vischers *Kritischen Gängen* für Meyer dasselbe bedeutet wie für Keller der Einfluss Feuerbachs: eine Rückenwendung gegen die Romantik. Demnach setzt also Meyers Wandlung lange vor der Italienreise ein. Ein Fatalismus Calvinischer Prägung ist aber nicht minder charakteristisch in Meyers ganzem Schaffen als das vom Verfasser ausschliesslich betonte Erlebnis der italienischen Renaissance. Wie der Heilige, wie der Mönch, wie alle andern



seiner Helden schwankt Meyer zwischen Askese und Lebensfreude, und die stille Wehmut des Pescara gibt auch seinen Gedichten den Schmelz der Abendsonne. Der Lebenstrotz seiner Renaissancehelden darf uns nicht die Lebenszagheit eines Schadau, eines Pfannenstiel oder des *bel idiot* vergessen machen. Gerade diese drei Geschichten sind in dem Aufsätze nicht erwähnt.

Die Höhe seiner Darstellungskraft erreicht der Verfasser in den letzten beiden Aufsätzen, *Naturalism in German Drama from Schiller to Hauptmann* und *Hauptmann's Treatment of the Lower Classes*. Wieder sind es Weltanschauungsfragen, die den Hintergrund dieser Entwicklung bilden: mit der wissenschaftlichen Ergründung des Einflusses unserer Umwelt, mit der Fähigkeit objektiver Beobachtung wächst im 19. Jh. die Einsicht in unsre Menschlichkeiten. Vom Postulat des einheitlichen Charakters unsrer Klassiker fort (aber auch—das müssen wir zugeben—von der ungebrochenen Forderung der ethischen Kontinuität unsrer Lebensführung, die das grosse Werk ihres Lebens und Wirkens war!) entwickelt sich das Drama dem Naturalismus zu (*vor Hauptmann* kann man von Naturalismus doch eigentlich kaum sprechen). Kleists *Penthesilea* und *Prinz Friedrich* sind Beispiele eines Doppellebens (ich vermisste ungern das Wort Unterbewusstsein hier in Professor von Klenzes Darstellung, das doch das Schlüsselwort wird für den disintegrierten 'modernen' Menschen); Grillparzer bringt den Begriff der Umwelt in sein Werk und als Vorfahr des neurotischen Wiener Dramas jene schwankenden Charaktere, Hebbel den Entwicklungsgedanken im grossen Stil; Ludwig und Anzengruber erobern Realistik der Sprache und des Lebenskreises (die freilich schon einmal, im Sturm und Drang, bereits erreicht war).

Und nun weit ausholend schildert der letzte Aufsatz den Aufstieg des Proletariats in das Bewusstsein und die Kunst der Dichter und Schriftsteller und wägt, nach einer vorzüglichen Gegenüberstellung Zolas und Tolstojs, Hauptmanns Verdienst in der Darstellung der Armen.

Eine gut gesichtete kritische Bibliographie schliesst das Werk, das mit der Sicherheit seines kritischen Urteils, der Breite seiner Belesenheit, und der Weite seines literarischen Blickfeldes einerseits eine schöne Bereicherung unsrer Erkenntnis bedeutet, andererseits aber auch, anziehend in der Kunst seiner Darstellung, für die deutsche Literatur neue Leser werben und ihnen ein anregender Führer sein sollte.

ERNST FEISE.

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*Der junge Tieck und die Aufklärung.* Von Dr. EDNA GÖRTE.  
(Germanische Studien, Heft 45). Berlin, Emil Ebering,  
1926. 102 pp.

The extraordinary interest which the present generation of scholars is showing in German Romanticism has led among other things to a much needed reconsideration of Ludwig Tieck. Whereas not so long ago he was still regarded as a sort of literary chameleon and was rejected as a hopelessly second-rate writer without logical development or serious intellectual background, this view is today no longer tenable. Recent investigations, among them the work under discussion, have revealed him as a very important figure, whose spiritual evolution is both fascinating and enlightening.

The purpose of the present investigation is to point out Tieck's position in relation to the Enlightenment. Those who have studied Tieck with care and have followed the trend of recent research will not be surprised at the conclusions, namely that although outwardly Tieck was without doubt under the spell of the rationalistic age into which he was born, he could never, not even during his earliest period, be counted among the Rationalists, but rather that he had a distinctly Romantic *Denkform* from the very outset—a fact which the present reviewer has repeatedly endeavored to emphasize.

Dr. Götte's work, which adheres in the main to modern methods of research, falls into two sections, first a study of Tieck, the man, and second of Tieck, the practical artist and theorist on questions of art, the word 'art' being understood in the broad sense of Romanticism. Beginning with the primarily Rationalistic influences of Tieck's home and its environment (the reviewer begs, incidentally, to differ from the conception of Tieck's father as an out-and-out Rationalist), the author studies first the poet's view of life and of the world, then his feeling toward nature and his attitude toward the world about him. She uses a fruitful comparative method, starting in each case with an analysis of the typical outlook of the Enlightenment and then comparing that with Tieck's viewpoint. Thus we discover that even from the beginning the rationalistic search for knowledge by means of the senses is transcended by Tieck, who yearns for something which surpasses reason. To put it tersely, he proceeds from feeling to thought, while Rationalism travels in the opposite direction. So too we find that his attitude toward nature and God goes beyond the conception of the Enlightenment in that he seeks to spiritualize nature and to detect in it an allegory of the eternal verities of *Gefühl*. This might be characterized as nature-mysticism; nature is conceived pantheistically as a mirror in which man and the symbol



of his inner self are reflected. And finally in religious questions Tieck, while agreeing at first with Rationalism, soon surpasses it through his romantic irony, which is an outgrowth of enthusiasm, not of reason. Such irony as the Rationalists possessed was one born of the brain; Tieck's sprang from a reverence and a love for all creation. It will be noted that Dr. Görte here agrees on the whole with Brüggemann.

The latter half of the work begins with the poet's general conception of genius and art. In neither is he a Rationalist, though partly under the spell of Rationalism. The following quotation will serve to explain this (p. 58):

In der Aufklärung bildet der Philosoph den Künstler, und die Kunstanschauungen bauten sich auf die rationalistische Philosophie auf. Ihr Kunstwerk war eine rationale Einheit, während das Kunstwerk des jungen Tieck als eine Einheit des Gefühls und der Phantasie bezeichnet werden kann. Das Kunstwerk der Aufklärung entsteht, wenn wir von Gottsched absehen, durch die Betätigung aller Seelenkräfte; das Kunstwerk des jungen Tieck wird erzeugt durch Inspiration; es stellt mit Hilfe der Phantasie intuitiv Geschautes dar; es ist irrational.

In Tieck's tragedies, even in the earliest, there is a spirit which distinguishes them from those of Rationalism. They are characterized by a different outlook upon life and the world. This differentiation becomes stronger as time goes on. In *Genoveva* the break with Rationalism is wellnigh complete, and we have a subjective, allegorical work clothed in a national, legendary dress. The satires reveal the same trend. Having an allegorical nature, they must take the fairy-tale form; furthermore they are free of the moral purpose and partizanship ever present in a rationalistic satire, and betray a childlike delight in the naive. Stated in terms of Oswald Spengler's *Weltangst*, Tieck's life-view is interestingly described as follows (p. 86):

In Ludwig Tieck hat die innere Reaktion gegen die Erkenntnissicherheit des Rationalismus ein Gefühl der Weltangst hervorgebracht, das er nicht imstande war, dauernd durch eine Religion oder Philosophie vollständig zu meistern. Die Vorliebe für schaurige Landschaften, krankhafte Seelenzustände, Personifikation böser, zerstörender Mächte, sein Schicksalsglaube deuten darauf hin. Aus Resignation über die Unfähigkeit des Menschen, durch den Verstand zur Erkenntnis zu gelangen, ersehnt er den Seelenzustand des Kindes und stellt ihn als erstrebenswertes Ziel hin.

This explains at the same time Tieck's leanings toward the *Märchen* as an outgrowth of his philosophy of resignation and as the simplest allegory of the irrational in man. In his novels, too, we find the emphasis on metaphysics and esthetics, rather than on ethics. It is no accident that *Lovell* and *Sternbald* present no development or amelioration of character, but merely depict a "living out" of the characters' lives.

Finally the author compares Tieck's views on art in the narrower



sense with those of Rationalism and finds the same contrast. Tieck sees in art a wealth of subjective, religious values making for *Kunststimmung*, while Rationalism took pains to discover even in art a utilitarian, moral purpose.

The apparent objection to the work that it applies to Tieck philosophical and metaphysical standards of criticism which as systems were foreign to him, who was not at all inclined in that direction, is hardly valid, for this method, throwing new light on the proposition that Tieck never was a Rationalist, seems to be very productive and really helps to elucidate Tieck's creative processes. Incidentally too, the author gives a valuable critical estimate of Enlightenment.

Like all serious investigations on subjects relating to Tieck, this one too suffers from the inaccessibility of the great bulk of the poet's letters. But even those which are accessible, as for example the Wackenroder correspondence, have not been sufficiently used by Dr. Görte. On the other hand, she has utilized to the full the material in the Berlin *Nachlass*, which all students of Tieck hope will soon be published.

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*Vom Werden des deutschen Geistes. Festgabe Gustav Ehrismann,*  
herausgegeben von P. MERKER und W. STAMMLER. Berlin u.  
Leipzig. W. de Gruyter & Co. 1925.

In quality the present collection of papers is hardly above the average of late years. Already the general title impresses one as unnecessary, inappropriate, in poor taste, and as not possessing even the merit of originality. That Ehrismann is hailed as "*bahnbrechender Forscher*" impresses one similarly as superfluous, and one could easily imagine him preferring to be called a conscientious seeker of the truth, which so far as my knowledge goes corresponds better with the facts. The personal greeting with which Karl Helm, as oldest of his pupils, prefaces his own contribution gives on the other hand in few, well-chosen words a presumably accurate and certainly more impressive picture of the scholarly personality of Ehrismann. The paper of Helm, which heads the list, is directed polemically against Neckel, whom the author criticizes for having overstressed the permanency of primitive Germanic traits and practices. In the religious sphere Helm illustrates changes by the several different methods of disposing of the bodies of the dead, secondly by differences in the cults of the gods, developing the progress of worship especially of Tius, Donar and Wodan (the nameforms are Helm's).



Panzer in a short article on the Old Norse *Nornagestsþáttur* connects its conception of the long life of the hero with medieval accounts of Johannes a Temporibus, armor-bearer of Charlemagne, who died according to chronicles in 1139 or thereabouts, and of a certain Ricardus, who was said to have lived from the time of Charlemagne into the thirteenth century. The story, Panzer thinks, may have got to the North from France. That the Wandering Jew story had reached the North is also suggested.

Zwierzina discusses the nature of the Middle German *e < i*.

By H. Naumann are interestingly developed the parallel traditions of the bad and the good heathen in German poetry of the Middle Age. Wolfram and Walther he considers as only prominent points in a line of chivalrous tolerance, which neither begins nor ends with them. A foreign source for these tolerant ideas towards religious opponents is hardly to be found; the tendency is a natural development, complete within itself.

F. R. Schröder criticizes conjectures of Josef Körner as to the original ending of the *Nibelungenlied* and secondly Panzer's distinctions of style between the medieval court epic and popular epic.

H. Schneider deals with the problem of the origin of the German popular ballad (of narrative type, not the lyric folksong). He concludes that it is the direct literary "heir" of the old heroic song and endeavors to demonstrate its existence already at the beginning of the thirteenth century.

De Boor comments at length upon the style of Heinrich von Hesler of the latter part of the thirteenth century. He concludes that Curt Schumann, who in a dissertation (1912) denied to this poet the authorship of the *Evangelium Nicodemi*, was not justified in his conclusions.

Rosenhagen gives an illuminating analysis of Stricker's *Der Pfaffe Amis*, concluding that the author had made use of a northern French collection of *fabliaux*, which he had treated somewhat freely and provided with additions.

J. W. Bruinier lists the late medieval personal names in the *Anklamer Stadtbuch*.

Stammler emphasizes the importance for the history of the modern German language of the many translations from the Latin done by German humanists of the fifteenth and sixteenth centuries.

Behaghel contributes a few trifles in the way of *Wortgeschichte* which are perhaps not all very convincing.

Merker gives a detailed account of Bodmer's treatment in his *Parcival* of his original, the poem of Wolfram von Eschenbach.

Gülzow furnishes some connections of Wackenroder, including genealogical ones, with Pomerania.

Strauch edits some hitherto unprinted letters of Jacob Grimm to the philologist, A. F. Pott.



Sütterlin comments upon the prepositions in the German dialect of the Palatinate, in doing which he is impelled to employ such grammatical terms as *Vorwort*, *Umstandswort*, *Wessenfall*, *Wemfall*, etc.

There are a few other papers and finally a complete bibliography of the works and notes of Ehrismann, including bibliographical surveys and book-reviews.

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*Hans Christian Andersen*, by HIMSELF. The True Story of My Life. Translated by MARY HOWITT. Illustrated. Scandinavian Classics, Vol. xxvi, pp. xii + 318. The American Scandinavian Foundation, New York, 1926.

The publishers could hardly have chosen for their scholarly series of classics a more appropriate, more delectable or more useful work than Hans Christian Andersen's autobiography. It is here republished in the form which the author wrote it for the German edition of his works, 1846, and now appears as a handsome, illustrated volume, with a brief and discriminating preface by Hanna Astrup Larsen.

It is perhaps trite to say that Hans Christian Andersen needs no introduction. But to know some of his fairy tales is one thing, and to be admitted into the innermost recesses of his mind and heart is quite another. The fairy tale of his own life is assuredly the most extraordinary of all those he told. Poets, scholars and writers in general will in this story of struggles find delight, encouragement, and the history necessary for their own background. Anyone desiring a cross-section view of contemporaneous European culture need but turn to Andersen's story of his acquaintances, for among those were to be found the most prominent writers, artists and potentates of the day. So this volume is of special value as an intimate kind of source book for students of comparative literature. As such, its worth would be enhanced perhaps by an index of names. Andersen was acclaimed abroad, especially in Germany and Sweden, before his native Denmark would take him seriously, and numerous are the foreigners whom he knew personally, and to whom one might, after the first reading, like to refer directly. We need but mention Chamisso, Victor Hugo, Alexander Dumas, Fredrika Bremer, Jenny Lind, Freiligrath, Tieck, the Brothers Grimm, and Walter von Goethe. But this is secondary.

Andersen, the son of an intellectual shoemaker who once had



dreamt of a different future, was in his youth a singer and dabbler in play writing. His keen memory recalled all events from the age of three on. As a boy he played with dolls, made their own clothes, and once presented a widow with a "white silk pin-cushion" which he had made himself. What could you do with a boy like that? He helped his mother glean on a rich neighbor's field, and wore clothes made over from his father's scanty wardrobe. A product of deep religious feeling and superstition, he nevertheless attended German plays, built a puppet theatre, read Shakespeare, and wrote a tragedy in which every character died, and the king spoke anything but Danish. On his confirmation day he was more interested in the squeaking of his new boots than in his God. He felt sorry about that, but, after all, God was always with him, whereas it was not every day that he had a pair of new, creaking boots.

Andersen's autobiography is a poet's record, not only of sunshine and homage but of intense suffering, sensitiveness, puerile criticism and—worst of all—ruthless ridicule from his native land. "There is something so pitiful in such criticism," says Andersen in 1841, "that one cannot be wounded by it; but even when we are the most peaceable of men, we feel a desire to flagellate such wet dogs, who come into our rooms and lay themselves down in the best places in them. There might be a whole Fool's Chronicle written of all the absurd and shameless things which, from my first appearance before the public till this moment, I have been compelled to hear" (p. 168).

The translation itself, which was made by Mrs. Howitt about eighty years ago, and which is now almost forgotten, has not been altered in the present edition and therefore retains the quaintness of the language of that time. Also, so far as the reviewer has been able to determine from a comparison with the original, the translation appears to be accurate and complete. The parts apparently omitted are probably those interpolated by the author in later editions. A copy of the first edition of the original has not been available to the reviewer.

ADOLPH B. BENSON.

*Yale University.*

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